DRAMATIC
MIRROR
THE SCREEN AND STAGE WEEKLY

MARCH 13, 1920

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Illustrated Show Reviews · Broadway Buzz · Latest Picture Plays
Los Angeles Studios · Vaudeville · Song Shops · Fashions · Portraits

S SELZNICK PICTURES P

Lewis J. Selznick presents

EUGENE O'BRIEN

in May Tully and Du Vernet Rabbell's

"HIS WIFE'S MONEY"

RALPH INCE PRODUCTION

Scenario by R. Cecil Smith

ELAINE HAMMERSTEIN

in Frank Dazey and Leighton Osmun's

"THE WOMAN GAME"

Scenario by G. Marion Burton

Direction - William P. S. Earle

OWEN MOORE

in Lewis Allen Browne's

"SOONER OR LATER"

Scenario by R. Cecil Smith

Direction - Wesley Ruggles

ELSIE JANIS

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"THE IMP"

Direction - Robert Ellis

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BRASS FRAMES AND RAILS
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Brass Railing, Brass Frames, Brass Easels, Brass Wickets, Brass Letters, Brass Signs, Push and Kick Plates, Ticket Choppers, Door Guard Rails, Changeable Signs, Special Brass Work
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HESS HIGH GRADE MAKE-UP Send four cents for postage. FREE Book 7th Edition. THE ART OF MAKING-UP
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THE MARKET PLACE

organs

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Endorsed by Leading Exhibitors
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Exclusive Manufacturers of "New Era" Organs
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THE WORLD'S STANDARD THEATRE ORGANS
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The Right Organ for Every House
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YOUR PHOTO On your professional or business cards, 100 for $1.50. New classy type used. Photo calendars, pocket folders and stamp photos. Samples 6c same refunded first order. D. M. Studio, Waverly, Ohio. t.f.

scenery

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SCENERY
of All Kinds for All Purposes
Since 1886
WERBE SCENIC STUDIO
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Scenery WILLIAM G. HEMSLEY, Scenic Artist and General Contractor. from London, England; Chicago & New York. Scenic Studios, Shreveport, La. Box 657. Phone 1637. t.f.

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SCENIC STUDIOS
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NORTH BERGEN, N. J.
Phone Union 5517 Near 42nd St. Ferry 46-58

DROP CURTAINS
FOR SALE OR RENT. Unique designs. Something original. Curtains of all kinds, to improve your act. BUMPUS & LEWIS, 246 West 46th St., New York City. Bryant 2695. t.f.

SCENERY and PLUSH DROPS FOR HIRE
Catalog AMELIA GRAIN Philadelphia t.f.

Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
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RadiO Mat Slide Co.
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SONG WRITERS—I will compose a catchy melody and piano accompaniment to your poem and make one piano music roll of the same, all for $12. Music rolls made in any quantities; send copy of your composition for prices. Satisfaction guaranteed.
THE CHAS. J. PARKER CO., Lexington, Ky.

POWERS NO. 6-B SIMPLEX STYLE S
slightly used at very low prices.

Mazda Lamps—National Carbons
Mail orders promptly attended to.

Crown Motion Picture Supplies
150 W. 46th St., N. Y. City
'Phone Bryant 4116

song writers

"Write the Words for a Song"
Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.
UNION MUSIC COMPANY
405 Sycamore St.
CINCINNATI, OHIO

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." DENNIS B. OWENS, JR., INC., Kansas City, Missouri. 21-23

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The New York Musical Bureau, New York, has the greatest plan ever presented amateur songwriters for placing songs with New York publishers. Write for free circular. 1547 Broadway, N. Y.

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song writers

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STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

stage lighting

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STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. Newton Art Works, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Display Stage Lighting Company, Inc. t.f.
314 West 44th Street. New York City

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slightly used at very low prices.
Mazda Lamps — National Carbons
Mail orders promptly attended to
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tickets

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THE ANSELL TICKET CO
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ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
633 Plymouth Court Chicago

ROLL AND COUPON THEATRE TICKETS
Serial and full-dated coupon—Coupon and single Roll-Machine Tickets
TRIMOUNT PRESS
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Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST — Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, Jewelry LORENTZ, 65 Nassau St., N. Y. C.

PAYS CAPITOL CURIO SHOP
Highest Prices for Pawn Tickets—Diamonds and Jewelry
1651 BROADWAY, at 51st STREET, N. Y. C. t.f.

ABSOLUTELY highest prices paid. What have you to sell? See TRIGGER first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT
DIAMOND CO.
Provident Loan Tickets. Diamonds, Pawn Tickets. Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
598-7th Ave., Bet. 41st & 42d Sts. nr. Times Sq. Subway. Bryant 8737. t.f.

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor Flatbush Ave., Brooklyn, N. Y. t.f.

wig makers

WIGS TOUPEES MAKE-UP
Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.

THE MARKET PLACE Will Bring You Results.
The Advertisers On These Pages Will Tell You So.

Published by Dramatic Mirror, Inc. H. A. Wyckoff, President; at 1639 Broadway, N. Y. Louis R. Reid, Editor; Otto Harras, Adv. Mgr., C. M. Lokker, Mgr. LOS ANGELES, Markham Building, Hollywood. CHICAGO, People's Gas Building, A. T. Sears and Woods Theatre Building, R. D. Boniel.

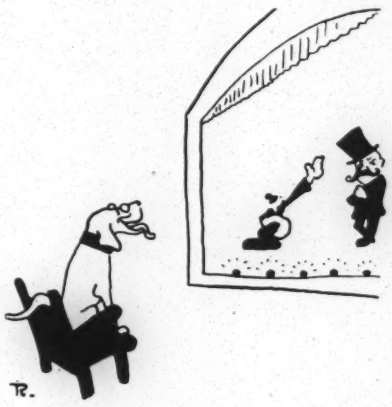
DOROTHY DALTON

The beautiful star of Paramount-Ince pictures, whose latest photo-play is "Black Is White," the first film drama to be released with her as its star since her success in "Aphrodite" on the speaking stage

BROADWAY BUZZ

FROM LOUIS R. REID

A PRETTY contest seems to be in progress to determine what town is most favored for initial performances of new plays. "Trying it on the dog" has been popular since time immemorial and the dog in most cases until the last few years was Atlantic City. All of a sudden intense rivalry sprang up and New Haven, Hartford, Stamford, Wilkesbarre, Syracuse, Wilmington and—finally—Far Rockaway sought an equal share of the canine glory, and received it. Right now Stamford and Far Rockaway apparently hold the lead in the race. And yet what profiteth them if they gain Broadway and lose their individuality? Let a play proceed from any one of these cities to Boston, Philadelphia, Washington, Pittsburgh, Baltimore and Buffalo and the dramatic critics of the latter join with the press agent in declaring its performances to be "the first on any stage."



. . .

Flicker, flicker little play
Zukor'll get you some bright day.
—*Herry Hershfield.*

Even Billy Sunday's

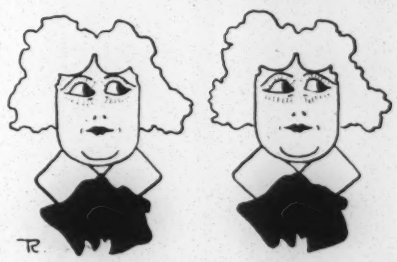
prices have gone up as if to keep pace with the advancing prices in other fields of industry. At the time Billy was in New York it was reported that he saved 50,000 souls and took away $50,000. A dollar a soul was the computation arrived at. Billy has just left Norfolk, Va., where he claims to have converted 20,000. He received $33,000 and presents valued at $10,000 or more than $2 for every soul saved. An increase of more than 100 per cent over the old exhorting days at 168th Street and Broadway.

There is Balm

in Gilead, after all. Just when we were utterly discouraged over the failure of the authorities to stop the profiteering orgy a theater ticket speculator is arrested for attempting to sell four seats for $24. But then the cynical Mr. Conway adds: "He tried to sell them to a policeman."

It Was Only

yesterday that Marc Connelly told me that the circuses were going to charge $3.00 for their best seats this season. "Is that so?" I asked, "and did you know that the freaks were going to be eliminated?" Whereupon, Marc, the mad, mad wag, gave the snappy retort: "The prices are going to be the freaks this season."



Between Announcements

on the hide-and-seek game of the police and "Nicky" Arnstein and the demonstrations given by the theater patrons of various cities to Theda Bara there is not much to read in the papers. Yesterday a paper stated in bold headlines "Arnstein Only Twenty Miles Away," sort of reminding you of that Winchester ride of Gen. Sheridan.

. . .

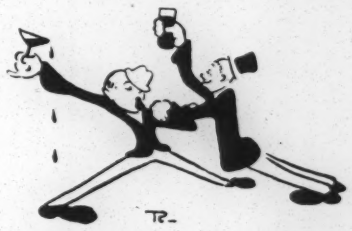
Stop press bulletin: Oliver Morosco's name was omitted last week from the list of managers who intend to weigh down the decks of the Mauretania this spring in their invasion of England. The addition of Mr. Morosco brings the list to a grand total of 212.

A Brave Actress

is Marie Lloyd. And uniquely original. She recently celebrated her fiftieth birthday in London and what is more important announced it to all the world. No vain effort at concealing her age. No attempt to pass as thirty-five or thirty-eight. Fifty good arduous, active years—no less. And not afraid or ashamed to tell of it. Bravo, Marie!

Would Not A

revival of one of those plays which featured drinking songs be appropriate now? It would prove a fine reaction in a desert-like array of attractions. And it would inspire a general sentimental mood that would be profitable to the producer who undertook the enterprise. "The Prince of Pilsen," for example, would go very well. Also "It Happened in Nordland" in which there was much said and sung of absinthe frappe. Think of the tearful ecstasy that would come from hearing *Brown October Ale* in a revival of "Robin Hood!" And was it not "Old Heidelberg" in which "For it's always fair weather" was first heard? A good play with a good drinking song would slake the theatrical thirst. It is up to the managers.



. . .

Just to convince you that life is about the same as it used to be—though its cost is not—a "reform" ticket has been put into the field in Ossining.

Styles Change Each Year

I wrote a play about a crook,
More thrilling than a "Raffles" book,
With feelings proud, I undertook
To interest a friend of
a friend of a manager
who I heard was looking
for a great play.

He glanced it o'er with eager eyes,
He jumped up, partly in surprise
"My friend, you've got a precious prize
And one that, if I'm not
mistaken, will run for a
year or more on the Great
Dry Way."

The managers I swiftly sought
But found attention dearly bought,
Of my great work they would have nought,
Declaring that styles
change rapidly in the
theater and therefore no
crook plays would be produced next season.

My failure did not daunt my will
And picking up my trusty quill,
I went to work with vim and skill
To write a farce that
would contain but little
motive, humor or ingenuity.
There's a reason.

. . .

Headline in New York Tribune society column: "Miss Stewart Given Dinner by Her Parents"—"That's something," says Jerry Spiero, "in these high cost of living days."

The Judge In

White Plains who decided to bar a demonstration of the "Shimmy" in court probably thought it was "old stuff." And he is right. It is "old stuff." Any one who saw the "Shubert Gaieties of 1919" (produced last spring) will recall a scene laid in court wherein the "shimmy," called to the bar, gave a demonstration.

It Is Hard To Believe

but it is true, nevertheless. The severe wind storm of last week smashed the windows of an art dealer on Fifth Avenue and a policeman carried to safety a large portrait of King George III. And all the time "George Washington" was playing but a few blocks away.

. . .

The other day there appeared an item in a newspaper about "a cellar man in a New York restaurant." "Where *is* that particular restaurant?" inquires Pete, palpitatingly.

It May Be True

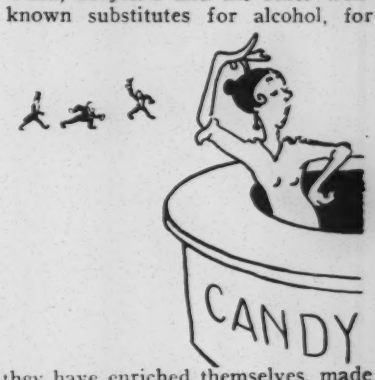
that $250,000,000 in gold is coming to New York but much more than that is going out when all the English playwrights sail for home. John Drinkwater left last week, carrying, it is said, nearly $1,000,000 himself.

Impossible Theatrical Adventures

Victor Herbert writing a British operetta.
Brander Matthews at a Winter Garden premiere.
George Jean Nathan sitting through a play by Percy Mackaye.
A play of small town life in America not written in a Broadway style.
A newspaper interview with James M. Barrie.
Ethel Barrymore in a play by Willard Mack.
A Viennese operetta without a soldier.
An English musical comedy without a "silly ass."
An American musical comedy without the "shimmy."

Have You Noticed

that there is not such a mad masculine rush for the exits between the acts of the shows as there used to be in the good old days when Senator Sheppard and Congressman Volstead were not unpopular? Instead, there is noticed a leisurely saunter toward the candy counter at the rear of the theaters. Very shrewd were those managers who rushed in the Page and Shaw, Park and Tilford, Tiffin, Huyler's and the other well-known substitutes for alcohol, for



they have enriched themselves, made happy their patrons who were formerly disturbed by the returning males, and lightened—ever so much—the burden of the door check man.

INTERVIEWER: What has become of the Art Theater Movement?

MAURICE BROWNE: It is still thriving. One hears less about it than formerly because so many of its ideas have been accepted by the so-called commercial theater that they have become a matter of course. As one indication of how firmly the movement has become established, Seattle is now building me a theater to house a repertory art theater permanently.

INTERVIEWER: Will you confine your activities to Seattle then?

MR. BROWNE: No. I shall of course have a regular annual season there, but I expect also to have a season in New York each spring, bringing on here the most interesting portion of our Western repertory. I expect also to make some original productions here each spring.

"Premiers Hold Adriatic Club"—says the Sun and New York Herald, as if to remind you that there is a social organization within the League of Nations. Still, if the discussion lasts much longer the premiers will need some sort of club to relax in.

THE NEW PLAYS ON BROADWAY

"SOPHIE"

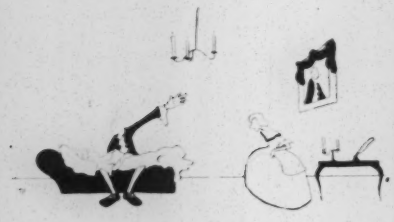
Moeller in a Panting Race After the Double Meaning

Comedy in three acts, by Philip Moeller. Scenery by Law Studios. Costumes designed by Helen Dryden and executed by W. H. Mathews. Produced by George C. Tyler, at the Greenwich Village Theater, March 2.

Marie Guimard.....Marjorie Hollis
Mlle. Abigalette Heimel.....Daisy Vivian
Sophie's Third Lackey.....Basil West
Sophie's Second Lackey.Paul V. Atherton
Sophie's First Lackey.....Sidney Toler
The Abbe de Voisenon....Oswald Yorke
Sophie .....Emily Stevens
Rosalie Levasseur.....Jean Newcombe
Louis Leon Felicite de Brancas.....
.....O. P. Heggie
Vivienne .....Claire Mersereau
Christoph Willibald Ritter Von Gluck
.....Hubert Wilke
Mercy D'Argenteau.....Adolph Link
Captain Etienne Mars .....
.....Hubbard Kirkpatrick
The Count de Saint-Florentin.....
.....John Webster

One might almost declare the spring season on Broadway to be more athletic than usual. In witnessing "Sophie" at the Greenwich Village Theater one finds Philip Moeller in his accustomed panting enterprise of pursuing the double meaning. And how he does pant! He chases it through volumes of French history of amours celebres, chuckling to himself over the shock that he will give Broadway. A fig for these French authors Philip might be heard telling Helen Westley, but a fig leaf, figuratively speaking, for Broadway.

And so we have his new epistle to the Rabelaisians. But what might be called daring in the upper reaches of Forty-second Street conventionality seems only so-so in the bobbed-hair respectability of Greenwich Village. Strange how your viewpoint differs once you penetrate below Fourteenth street. Tradition—even old Puritan tradition—encounters persistent devotion in the Village, despite a pose to the contrary. Sometimes the pose "works" and one finds a "Sophie" received apparently with as blase an air as is necessary, whereas uptown it might stir a Dr. Stratton to a new tirade.



What "Sophie" really needs is music—not the soulful or sensuous strains of Chopin but something on the meaty and tongue-in-cheek method of Messager. It could be made an effective opera bouffe, of course, with the proper cast. Our first selection would be *Irene Bordoni* for the title role. She would give it that luscious color, that physical appeal which *Emily Stevens* can never do. *Marion Green* or *John Charles Thomas* would serve as the ardent lover instead of *O. P. Heggie* who at present somnambulates through the play. The rest of the cast we would leave intact, especially *Adolf Link* as the lecherous old Austrian ambassador. *Link* believes that if one is going to be a good libertine one should be as repulsive as possible. And he *does* make the old ambassador repulsive.

After all, music would set "Sophie" off to really great advantage. After hearing the sprightly, dulcet notes of Messager one would strain the ears to catch all of the lines. As it is now, there is just monotony, just the dull gaze at the athletic Moeller leaping after the sex o'clock limited. Music would conceal his effort to achieve facility and brilliance at any cost. It would harmonize energy and sentiment into a graceful and sparkling representation of life in Parisian

opera circles of generations ago. Besides, we need a good Rabelaisian opera bouffe. It should be done. It would raise America's art standards in the eyes of visiting foreigners.

In Mr. Moeller's comedy of intrigue—one sees Sophie Arnould desperately endeavoring to effect the release of her lover from prison—he had been guilty of lese majesty—in order that the penalty of her indiscreet promises to the aged satyr who represented the court of Austria at Paris might not be exacted. She succeeds—and Austria gives way to France.

Emily Stevens as Sophie was metallic, brittle, intellectual, but never seductive or fiery. She never once imparted the illusion of great mastery over the hearts of men. *Hubert Wilke* brought a certain picturesque ruggedness to the part of Gluck, the composer. *Sidney Toler* was an amusing lackey, and others included *Oswald Yorke* and *Jean Newcombe*.

LOUIS R. REID.

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"RICHARD III"

John Barrymore in a Beautiful Production

Tragedy in Three Acts and Sixteen Scenes. Arranged from Shakespeare's "King Henry VI" and "King Richard III." Staged by Arthur Hopkins. Settings and Costumes by Robert Edmond Jones. Costumes Executed by Mme. E. S. Freisinger. Produced by Arthur Hopkins, at the Plymouth Theater, March 6.

King Henry VI.....Arthur Row
Queen Margaret.....Rosalind Ivan
Edward, Prince of Wales (their son)
Burford Hampden
Duke of York.....Marshall Vincent
Duchess of York.....Mrs. Thomas Wise
Edward (Afterwards King Edward IV)
Reginald Denny
George (Afterwards Duke of Clarence)
E. J. Ballantine
Richard (Afterwards Duke of Gloucester and Richard III).....John Barrymore
Edward } Sons of { Mary Hughes
Richard { Edward IV. } Helen Chandler
Children of Clarence.... } Helen Chandler
} Lois Bartlett
Earl of Warwick.....Walter Ringham
Duke of Buckingham.....Leslie Palmer
Duke of Norfolk.....Robert Whitehouse
Lord Hastings.....Lewis Sealy
Cardinal Bourchier..Montague Rutherford
The Lord Mayor of London
Isadore Marcil
First Murderer.....Tracy Barrow
Second Murderer.....Cecil Clovelly
Richmond.....Raymond Bloomer
Queen Elizabeth (Wife of Edward IV.)
Evelyn Walsh Hall
Lady Anne (Daughter-in-law to Henry IV).....Helen Robbins

Shakespeare is very fascinating at the Plymouth Theater. The triumvirate of Arthur Hopkins, John Barrymore and Robert Edmond Jones have made a presentation of "Richard III" that is almost 100 per cent perfect, in so far as the coordination of all the arts that enter a Shakespearean production is concerned.

The presentation at the Plymouth is undoubtedly the highest mark yet attained by any one of the three in their notable careers. Mr. Hopkins' staging is as strikingly original as it is effective. The drama holds and grips you in its panoramic as well as its dramatic power. It moves with the majesty of a pageant, but also with the rapidity of a film. And Mr. Jones' settings are realistic, impressive and colorful. Superb lighting adds to the pictorial appeal.

Mr. Barrymore's performance is as superior to his work in "The Jest" as his portrayal in the latter was a conspicuous advance over his early days of "The Dictator" and "The Fortune Hunter."

Had Mr. Hopkins been as meticulous in the important details of ensemble acting, had he selected his minor players with genuinely careful judgment, the production would have attained the 100 per cent mark of perfection. But the ensemble acting and the performance of the minor roles were left to take care of themselves, while Mr. Hopkins concentrated all his attention on the more showy details.

However, the American stage in general and the three Plymouth pioneers in particular are to be congratulated upon the distinction and significance and richness of this newest Shakespearean production. We need no longer to cast envious eyes at Europe. We have something at home to which we can call the attention of Europe.

Naturally, it is *Mr. Barrymore* who will win the widest praise. But it must be remembered that his performance would not be the vital thing it is were it not for the vivid and varied picture of Plantagenet England in the background. All the romance and martial glory of the War of the Roses period, all of its sinister intrigues and ferocious cruelty are suggested in a mere setting of the exterior of the Tower of London. Within this scene various settings are shifted to represent throne rooms and battlefields, but the significant vital note that the wall of the Tower summons is forever present. Through all the performance settings, costumes, players, lights are fused into a beautiful and vigorous expression of theatrical art.

Mr. Barrymore strikes out along original lines in his impersonation. He follows neither conventions nor traditions. He makes Richard a fiend incarnate, but a fiend of subtle intelligence as well as of unsurpassed cruelty. He lays stress on the sardonic and cyncially hypocritical side of Richard until the audience is almost in a chuckle, and then heaps on the malignant passions so ardently, and yet so cunningly as to turn the audience to almost a shudder. And all the time he emphasizes the misshapen features of the arch villain—the withered arm, the hunchback, the short leg which compels him to walk with a limp—as if to show that they had a tremendous psychological effect on his mind sharpening it, but at the same time making it appallingly treacherous and malevolent.

Richard's uncanny mastery over men, his fascination of women despite his repellant physique, were displayed with telling effect. Indeed, *Mr. Barrymore* took wonderful advantage of the variety of the role. Richard's love of finery, his power as a leader, his overleaping ambition in numberless directions—all were suggested with skill and imagination. And the actor's diction was flawless. Not a syllable was missing to the audience, save when the bronchial association which was in full attendance made its noises in unison. He spoke his lines with a full sense of their meaning, and his facial play, indicated by his tense or relaxed pose and his watchful eye was indeed eloquent. His performance really should not be missed by any lover of the theater.

In the supporting cast *E. J. Ballantine* made the role of Clarence effective. *Arthur Rose* gave dignity and authority to King Henry VI. *Leslie Palmer* was an appropriate Duke of Buckingham. *Raymond Bloomer* read the lines of Richmond with an appreciation of their rhythm and power. *Mary Hughes* and *Helen Chandler* were eloquent as the young sons of Edward IV. *Mrs. Thomas Wise*, *Rosalind Ivan* and *Evelyn Walsh Hall* were adequate in feminine roles, but *Helen Robbins* failed to bring any power to the important part of Lady Anne. The thugs hired by Richard to commit murder in any style demanded were picturesquely acted by *Tracy Barrow* and *Cecil Clovely*.

LOUIS R. REID.

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"THE IRRESISTIBLE GENIUS"

Cohan Presents New Comedy in Philadelphia

A new star and a new comedy by two Philadelphia authors helped to fill the Broad Street Theater, Philadelphia, when George M. Cohan presented his very latest star, Georges Renavent, in "The Irresistible Genius" by John T. McIntyre and Francis Hill, a comedy of youth, love and temperament.

Philippe Trava, a young gifted violinist, proves to be irresistible to women of all types, in spite of the fact that he is a fine, clean living young chap to whom the continued "vamping" of the eternal feminine brings only disgust and a desire to escape it all. In sheer desperation, just before

his scheduled big concert, he slips away to an old violin maker's shop, and declares that he will give up playing forever. A young business-like friend, realizing the seriousness of this decision, cleverly manages to trick Trava into reconsidering his refusal to play, by showing him that he, Trava, is really in love with his attractive young secretary, who was "the only woman who had not made love to him".

So Trava plays. And plays as he had never played before. After the concert, each of the infatuated females, in turn, attempts to hurl herself into Trava's arms, with the announcement that she recognized the love-spark of his playing and knew it was meant for herself alone. But Trava, even more oblivious to their advances, takes his pretty secretary in his arms, while the other would-be sirens register rage, sorrow, and despair.

Georges Renavent, tall, dark and handsome, gave a remarkable performance of Trava. His success was instantaneous; and he was received with great enthusiasm. His clear cut enunciation, with its fascinating real French accent, was delightful. His display of "temperament" was not over-done; and at all times his manly dignity was gratifying.

Nearly all the other parts were bits of character acting, exceptionally well done. *Marion Coakley* as the secretary was charmingly natural. *Katherine Stewart*, as a huge opera singer who had had three husbands and much "experience", was highly entertaining. *Merle Maddern* as a typical "vamp" with aspirations for a super-child, was likewise amusing. *Wright Kramer* played an old time opera singer with distinction. *Frank Otto* as the business-like chap who saved the day, played a typical Cohan part in Cohan manner. *Mary Hamilton, Marie Pecheur, Mary Emerson, Daisy Atherton,* and *Paul Kerr* gave admirable support. D. Conn.

Booms Show On Screen

Advertising a show on the motion picture screen is something new along Broadway, although the scheme has been carried out to some extent in the West. Max Spiegel, who is the producer of "Look Who's Here," a musical comedy, now at the 44th Street, is showing the other producers a new and novel way of advertising a show.

Spiegel is in a position to start a vogue of exhibiting picture scenes from shows, as he owns big movie houses as well as musical comedy productions. He is interested in the Mark Strand chain of theaters in New York, Newark and Brooklyn.

Each afternoon and evening on the screens of the different Strand theaters, operated by the Spiegel interests, are shown views of the principals of the musical comedies.

"The Piper" Postponed

"The Piper" has been postponed, and the Shakespeare Playhouse announces March 18 as the opening date.

"3 SHOWERS"

Coburns Present Dreary Musical Play in Rochester

Mr. and Mrs. Coburn presented "3 Showers" at the Lyceum, Rochester, March 1. A capacity house evidently expected a second "Better 'Ole" but the affair proved only mildly entertaining, due principally to an amateurish book provided by Wm. Cary Duncan. We have seen hundreds of premieres, but none which exhibited such a crude book. It resembles the rawest college impromptu affair. The lyrics and music by Craemer and Layton are reminiscent, but several numbers are very pleasing. *Open Your Heart, Where Is The Love* and *Dancing Tumble Tom* all sung by *Anna Wheaton* and *Paul Frawley*, will have a certain popularity, the latter being a catchy dance number.

Miss Wheaton is well known for her captivating manner of singing a song, and her agile dancing won instant favor. *Frawley* is a find, a youthful juvenile, with a pleasing tenor voice and winning stage presence.

Edna Morn, a Rochester girl was thrown away on a part which gave her almost nothing to do. *Vera Rose* displayed a contralto of wide range and depth, and her three numbers with *Lark Taylor* were very well done. Others struggling with impossible roles were *Walter Wilson, Andrew J. Lawlor, Jr., Lynn Starling* and *Doyce Wingrove* and *Mildred Mason*, who speak a prologue before each act, in crinolines.

All the songs are reeking with sentiment, love being featured with capital letters. "3 Showers" is a damp, dreary play as it stands, and will not readily respond to mere extra rehearsals. Raoul Leffingwell.

Hammerstein Has Exciting Time Catching Boat

As the big liner Imperator started from her North River pier last Monday afternoon, bound for Southampton, England, late arrivals who had booked passage caused a lot of excitement.

Arthur Hammerstein and his wife were the first of the late comers. He had failed to have his passport vised at the British Consulate, and rushed to the Battery to attend to this. When he arrived back at the pier the liner was moving away. The tug Downer XII., which had helped guide the Imperator out of dock, was called to the pier, and Hammerstein and his wife jumped aboard the tug. Stevedores carried their baggage and they climbed a Jacob's ladder to the liner.

Criterion For Films

The Criterion Theater will be permanently converted into a motion picture theater as soon as the engagement of Lionel Barrymore in "The Letter of the Law" expires. The Criterion will be under the direction of Hugo Riesenfeld, managing director of the Rivoli and the Rialto.

BROADWAY TIME TABLE—Week of March 15th

Play	*Principal Players*	*What It Is*	*No. of Times*	*Theater*	*Location*	*Time of Performances*
Abraham Lincoln	Frank McGlynn	*Inspiring historical drama.*	108	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	*Delightful dime-novel play*	81	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	*Well acted light comedy*	206	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Aphrodite	Dorothy Dalton	*Colorful Oriental pageant*	125	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
Apple Blossoms	John Charles Thomas, Wilda Bennett	*Operetta by Kreisler*	179	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	*Vastly amusing revue*	57	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen MacKellar	*Drama of misdirected lives*	34	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Blue Flame	Theda Bara	*To be reviewed*		Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.20
Breakfast in Bed	Florence Moore	*Boisterous farce*	49	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	*Comedy with soldier heroes*	165	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	*Comedy of youth by Tarkington*	208	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Declassee	Ethel Barrymore	*Brilliant play and playing*	169	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	*Chinese Peg O' My Heart*	533	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	98	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
George Washington	Walter Hampden	*Historical pageant*	16	Lyric	West 42nd	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	205	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Grand Opera	Repertory	*Repertory*		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Happy Days	Hippodrome show	*Panorama with a thrill*	333	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
The Hon. Abe Potash	Barney Bernard	*Political comedy.*	181	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.20
The Hottentot	William Collier	*A horsey farce*	16	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Irene	Edith Day	*Above-average musical comedy*	111	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	*English character drama*	24	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	*Brieux's attack on French Courts*	25	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	652	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	*A little lie set to music*	181	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Look Who's Here	Cecil Lean, Cleo Mayfield	*Musical farce of domestic tangles*	15	44th St.	West 44th	Eve. 8.20 Mat. W. & S. 2.20
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	*Comedy of a hypochondriac.*	66	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	*Charming romantic opera*	112	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
Musk	Blanche Yurka	*To be reviewed*	4	Punch and Judy	West 49th	Eve. 8.30 Mat. W. & S. 2.30
My Golden Girl	Victor Morley, Marie Carroll	*Victor Herbert musical comedy*	50	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	*Sparkling farce*	121	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	50	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Passion Flower	Nance O'Neil	*Tense Spanish drama.*	73	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	*Zippy, extravagant revue*	186	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
The Purple Mask	Leo Ditrichstein, Brandon Tynan	*Cloak-and-dagger melodrama*	81	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Richard III	John Barrymore	*Reviewed in this issue*	9	Plymouth	West 45th	Eve. 8.20 Mat. W. & S. 2.20
Ruddigore	Society of American Singers	*Noteworthy revival*		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Sacred and Profane Love	Elsie Ferguson	*Arnold Bennett's novel dramatized*	24	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	*Comedy with a punch*	220	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	*Rural comedy of Cape Cod*	23	Knickerbocker	Bway & 39th	Eve. 8.50 Mat. W. & S. 2.30
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	*Melodrama with a murder*	113	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	*Play of spirit influence*	88	Broadhurst	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	*Pell Street dramatized*	136	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
Sophie	Emily Stevens	*Reviewed in this issue*	15	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	*Fires of love and forests*	192	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Tick-Tack-Toe	Flo Lewis, Jay Gould	*Revue a la cabaret*	24	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Wedding Bells	Margaret Lawrence, Wallace Eddinger	*Bright comedy of love and lovers*	145	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Beatrice Herford, Olin Howland	*To be reviewed*		Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	*A French Peg o' My Heart*	32	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Vaudeville						
Vaudeville	Sophie Tucker, William Seabury	*Songs, miniature revue*		Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Elizabeth Murray, Anna Held, Jr.	*Songs and stories*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Eva Tanguay, Bessie Clayton	*Songs, dances*		Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Alarm Clock Andy	Charles Ray	*Character comedy*		Rivoli	Bway & 49th	1 P. M. to 11 P. M.
April Folly	Marion Davies	*Comedy of youth*		Rialto	Bway & 42d	1 P. M. to 11 P. M.
The Deadlier Sex	Blanche Sweet	*Emotional drama*		Broadway	Bway & 41st	12 M to 11 P. M.
The Fighting Shepherdess	Anita Stewart	*Romantic comedy*		Strand	Bway & 47th	1 P. M. to 11 P. M.
My Lady's Garter	Sylvia Breamer	*Mystery drama*		Capitol	Bway & 50th	1 P. M. to 11 P. M.

DRAMATIC MIRROR

BERT LYTELL

The versatile young star of Screen Classics, Inc., photoplays which Metro is releasing with great success. Mr. Lytell's latest film drama is "The Right of Way" from the Gilbert Parker novel

DRAMATIC MIRROR

ELAINE HAMMERSTEIN — *One of the brightest stars of the Selznick Pictures constellation seated at her dressing table in a scene from her latest photoplay, "The Woman Game"*

STAGE NEWS OF THE WEEK

GERMAN PLAYS AND COMPOSERS COMING HERE

New York Group Gets Ten Year Rights to all Central Europe Works—Reinhardt, Lehar, Strauss and Fall Plan Visit Here

A GROUP of New York theatrical men have just closed a gigantic deal, it is reported by the New York *American* through its staff correspondent in Berlin, which gives them the world rights for ten years to all Central European plays and operettas and which brings to America the German theatrical producer Max Reinhardt as well as such famous composers as Franz Lehar, Oscar Strauss, Leo Fall and Jean Gilbert.

The negotiators for the New York group were Ben Blumenthal, president of the Export and Import Film Company, New York, and Samuel Rachmann, a German active in New York.

Blumenthal is about to return to America, carrying contracts which will transplant the home of the operetta from Central Europe—Vienna, Berlin and Budapest—to New York and which gives that city monopoly control of German, Austrian and Hungarian music and drama in all English-speaking countries.

Reinhardt, it is announced, has contracted to produce four plays and three films. It is predicted he will open in America next Christmas Day with a super-miracle-play. Among other works he will produce "Danton." The third scene of this drama is described as the most ambitious piece of stage work ever attempted by Reinhardt.

Of the composers signed up to go to New York, Strauss wrote "The Chocolate Soldier" and "A Waltz Dream," Lehar composed "The Merry Widow," "Alone at Last" and "Gypsy Love"; Gilbert supplied the music for "The Girl in the Taxi" and "The Queen of the Movies"; Fall composed "The Dollar Princess" and Kollo wrote "Maytime."

Lehar, it is understood, will direct in New York his new operettas, "The Blue Masura," "The Yellow Ticket" and "Frasquita."

Strauss is to produce his operetta, "The Last Waltz," the premiere of which there two weeks ago, with Fritzi Marrary in the leading part, was pronounced the biggest success of the season. He has agreed, it is said, to try his hand at operettas, with American settings.

Gilbert is to produce his "The Woman in Ermine," which has been playing to crowded houses in Berlin for the last six months.

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Biographical Plays

Oliver Morosco, who soon will produce "Whistler," a play founded on the life of the artist, now has under consideration another biographical work, "Lord Byron," as a companion piece to the first named play. Mr. Morosco, who is reading the script of "Lord Byron," received the play from William Courtenay, who while playing in the Chicago engagement of "Civilian Clothes," passed his spare time in rewriting and collaborating on the text.

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Brady Going to Europe

William A. Brady sailed for Europe Monday on board the *Imperator* with various other members of the theatrical profession. He is going to produce "The Man Who Came Back" and other plays in London. John Cromwell, Mary Nash, Marie Goff and others who appeared here in the play named will accompany him to play in London.

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"The Great Lover" in London

"The Great Lover" in which Leo Ditrichstein starred several seasons ago and of which he was part author, will open in London Easter Monday. The English producers are Grossmith and Laurillard and Arthur Bouchier will play the role created here by Mr. Ditrichstein.

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Staging Pageant

John Charles Thomas and Wilda Bennett of "Apple Blossoms," are assisting R. H. Burnside in the staging of the pageant "The Forgotten Village," to be presented at the Hotel Commodore on Sunday, March 14, for the American Relief Committee for Hungarian sufferers.

Fradkin Dismissed

Frederic Fradkin, concert master of the Boston Symphony Orchestra, has been dismissed by the board of trustees.

Fradkin did not rise when Conductor Pierre Monteux motioned to the orchestra to stand in acknowledgment of applause. A few persons in the audience hissed when Fradkin remained seated. Mr. Fradkin said that he considered the applause was meant for the conductor and not for himself.

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In O'Neill's Play

Emmett Corrigan, Lynn Fontanne and Arthur Ashley will have the three principal roles in Eugene O'Neill's second-long play, entitled "Chris," which George C. Tyler will present in Atlantic City March 8. Mr. Corrigan will have the title role, a Scandanavian sailor in his middle fifties.

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Fire in Corry Theater

Fire broke out in Rex Theater in Corry, Pa., last week and spread rapidly, the house being entirely destroyed. It will not be rebuilt. The fire threatened the Grand Theater, across an alley, for a time. The loss was $50,000. This leaves only one theater there, which is a picture house.

FIVE YEARS AGO TODAY

"The Peasant Girl" with Emma Trentini and Clifton Crawford Produced at Forty-Fourth Street Theater.

Lulu Glaser Returns to Stage at Palace in Vaudeville Skit.

Wallace Eddinger in "A Gentleman of Leisure" Released by Lasky.

Lois Weber and Phillips Smalley Appear in Paramount's "Sunshine Molly."

Emma Calve Makes Her Vaudeville Debut at the Palace.

Frohman and Belasco Announce All Star Revival of "The Celebrated Case."

Helping Armenian Fund

Arden Benlian is with the "Irene" company, and is the only Armenian show girl in any of the New York companies. Miss Benlian is deeply interested in the campaign to raise money to aid her suffering country, and has been appointed a captain of a team that will enlist all of its spare time in the cause. The Benlian team will endeavor to outstrip the others in the effort to get funds for the Near East Relief project. Miss Benlian was almost killed by the Turks, but escaped by a timely rescue by her grandmother.

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"Just a Minute" for Chicago

John Cort announces that he will send "Just A Minute," the musical comedy by Harry L. Cort, George E. Stoddard and Harold Orlob which was recently seen at the Cort Theater, to Chicago for a long-term engagement in that city. Mabel Withee and Tom Dingle will head the cast.

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New Owen Davis Comedy

"A Week-End Marriage," a new comedy by Owen Davis, has been accepted by the Shuberts. Rehearsals will begin at once.

Robert Lorraine Safe

Robert Lorraine, the actor-aviator, for whose safety considerable uneasiness was felt, landed with his pilot, Comte, at Marburg, Germany, March 4. Lorraine, who started from St. Moritz, Switzerland, for Hounslow, England, the previous morning at 7 o'clock, lost his way in a fog.

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Coming Into The Belmont

The new show that Bide Dudley, the Evening World columnist, wrote entitled "Oh, Henry," will work a few weeks on the road prior to opening a New York engagement at the Belmont Theater around Easter time.

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Concert Tour Postponed

In order that she might appear in the revival of "Florodora," Eleanor Painter, who will sing "Dolores," was obliged to cancel a South American concert tour which she had planned to make with her husband, Louis Graveure, the baritone.

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Stuyvesant Players' Season

The Stuyvesant Players will present three one-act plays at the Washington Irving High School on Friday evenings, March 12, 19 and 26.

IS THAT SO!

John S. O'Brien is back in the cast of "Abraham Lincoln" at the Cort Theatre, having recovered from a severe attack of pneumonia. *Mr. O'Brien* plays the part of Seward.

Olive Oliver has been engaged for "The Piper."

Bide Dudley, who collaborated with Otto Harbach in writing "The Little Whopper," now at the Casino, has a new farce called "Oh, Henry," which will soon be produced.

Sascha Beaumont is the latest addition to the cast of Marc Klaw's new musical comedy, "Dere Mable."

Harry Carroll, song writer and vaudeville entertainer, and Mrs. Carroll are receiving congratulations on the birth of a son, Harry Carroll, Jr., Mrs. Carroll was Estelle Christy.

Walter Hast has engaged *Josephine Victor* for "Martinique."

Irving Fisher was engaged yesterday by the Messrs. Shubert to sing the role of "Capt. Donegal" in the revival of "Florodora."

Ralph Roeder will appear in the role of the Messenger in *Maurice Browne's* production of "Medea."

Lenore Masso, recently of the Ziegfeld Follies, has signed a five year contract with A. H. Woods and will shortly appear under his management in "A Question of Time" a new play by Emily Ann Wellman.

Madame Petrova is slowly recovering from an attack of blood poisoning in her foot. Against the advice of her physician, she insisted on playing and did not miss a single performance.

Rachael Barton Butler, author of "Mamma's Affair," was guest of honor at the first symposium dinner of the Dramatic Art Society.

Hattie Sims, whose father, Captain Edward Everett Sims, U. S. N., is a first cousin of Admiral Sims, has just made her stage debut in "Aphrodite," in which she appears in the role of Ghadames at the Century Theater. She will also have a role next season in "Mecca," which Messrs. Comstock & Gest will produce at the Century Theater in September.

Ruth Shepley, who has been absent from the cast of "Adam and Eva" at the Longacre Theater for the past ten days because of illness, has recovered, and has resumed her role of Eva in the comedy.

May Leslie, who is said to bear the distinction of being the only woman stage manager in this country, is a very busy person. In addition to her duties in connection with the Morris Cost Midnight Whirl, Miss Leslie is giving private dancing lessons to New York society girls on the Century Theater roof.

Charles McNaughton, last seen in "The Better 'Ole," has been engaged by *Max Marcin* for an important role in "Three Live Ghosts." The play, which opens in Stamford, April 5, will be staged by *Percival Knight*.

Charles D. Lingenfelter, known professionally as *Walter Percival* and now playing with *Valeska Suratt* in vaudeville, has been granted a divorce from *Eva Pearl Johnson Lingenfelter*.

STAGE NEWS OF THE WEEK

Ditrichstein, Arcnitect

Leo Ditrichstein, star of "The Purple Mask," at the Booth Theater, is more than an actor. He is an architect. His new home in Stamford, Conn., proves it.

Mr. Ditrichstein's house was a barn. It faces Waterbury avenue, and is on the property of Miss Lily Wehrle, Mrs. Ditrichstein's sister. It was considered a useless edifice, and Miss Wehrle thought of tearing it down. Mr. Ditrichstein, however, saw possibilities. He drew plans, summoned masons and carpenters and personally supervised the work. And, presto!

One enters the house through a large hall, behind which are two rooms, one a den and the other a store room for scenery. This now shelters sets from "The Matinee Hero" and "The Marquis de Priola." The second floor, once a hay loft, is one room, 40 by 40 feet, which is used for living and sleeping quarters. It has fourteen windows. The remaining wall space is used for books and pictures. Mr. Ditrichstein has nearly 5,000 volumes. In books the actor has apparently specialized in the Napoleonic period. He also has a great collection of Moliere. His pictures include etchings by Whistler and Pennell.

But to return to Mr. Ditrichstein the home builder. He has used only wood, no plaster, in his living room, and it is painted French gray. He was insistent that the room have no ceiling light; lamps with colorful shades are in abundance.

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Actresses Aid Y. W. C. A. Drive

Chrystal Herne of "The Acquittal" has been appointed vice chairman of a section of the Professional and Business Women's Committee of the Young Women's Christian Association's drive for funds, which begins March 22. Ethel Barrymore has been made honorary chairman.

Another actress who has joined the fighting forces of the Young Women's Christian Association is Grace Elliston, who won fame as the heroine of the popular play "The Lion and the Mouse" during its long run at the Hudson Theater.

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Williams Sues Hopkins

Arthur Hopkins, producer of "The Jest," is defendant in an action for $15,000 brought by John D. Williams, who produced "The Copperhead," with Lionel Barrymore as star. Mr. Williams demands the $15,000 as one-half of the loss sustained by him through discontinuing "The Copperhead," also an accounting and one-half the profits of the Hopkins production of "The Jest," wherein the Barrymore brothers, John and Lionel, starred together.

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New Woods Theater

A. H. Woods, who acquired the Cort Theater in Atlantic City recently, is having the house redecorated and expects to open it about the middle of June. He will try out all his new plays there. The theater's name probably will be changed to the Woods.

"Beyond the Horizon" at the Little

"Beyond the Horizon," Eugene G. O'Neill's tragedy, which was first produced at the Morosco Theater for special matinees four weeks ago by John D. Williams, will be seen at regular evening performances starting Tuesday night, at the Little Theater. The members of the present "Beyond the Horizon" company who were loaned by George Broadhurst from the cast of "The Storm" will be replaced as follows: Helen Freeman for Helen MacKellar, Robert Kelly for Edward Arnold and Sidney Macy for Max Mitzel.

. . .

"The Criminologist" To Be Produced

Joseph Hart will shortly produce "The Criminologist", a psychological melodrama in one act by Alpheus Lincoln. Mr. Lincoln is an actor on both the stage and screen, but this is his maiden effort as a playwright. He is naturally elated that the first manager to read his script should accept it for immediate production.

. . .

Maude Fulton in New Play

Oliver Morosco has acquired the rights to "The Humming Bird," by Maude Fulton, who wrote "The Brat." Miss Fulton will be seen in the leading role.

METHODISTS MODIFY RULES

New Jersey Conference Advocates Change

THE 84th Annual Session of the New Jersey Methodist Episcopal Conference in Atlantic City voted to eliminate the drastic provision of its Book of Discipline, which forbids participation in dancing, playing of games of chance, attending theaters, horse races, circuses and kindred diversions of "questionable moral tendency," with expulsion from the church as the penalty, on conviction.

The ruling as it now stands has not been successful, it seems, in being enforced, which is one of the reasons given for its modification. The substitute ruling would leave to the discretion of the individual what amusements violate the spirit of the Church, without definite prescribing and specific form of entertainment.

Rehearse "Unseen Hand"

An entirely new cast has begun rehearsals of Crane Wilbur's new play, "The Unseen Hand" which was successfully presented out of town recently. The players include Crane Wilbur, George Gaul, Edward Ellis, Stewart Wilson, William Ingersoll, Regina Wallace, and Blythe Daly. W. H. Gilmore is staging the piece and A. H. Woods is the producer. The play will be presented in New York the latter part of this month.

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Hackett to Tour

James K. Hackett will shortly place in rehearsal "The Rise of Silas Lapham," dramatized from the William Dean Howells novel, in which he appeared earlier in the season, and will take the production out for a Spring tour of the cities in the East.

Want Short Plays

The United Neighborhood Houses of the city of New York, are interested in new short American plays. They would like to get in touch with authors who would permit performances of their plays for a small royalty and allow them to have a copy of the play for their central office library of unpublished plays. They feel that some might also be interested in using one of their groups to try out plays. Those who do feel interested are requested to "talk it over" with Mrs. J. Bernheim at 129 West 79th Street. Telephone Schuyler 8793.

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Russian Pianist Engaged

Edouard Hesselberg, who gained fame by being pianist to the late Czar of Russia, has signed a contract with the Metropolitan Studios, Chicago, whereby his exclusive services will be devoted to that concern. Hesselberg will compose the music to the lyrics to all numbers submitted by lyricists who cannot write their own music. The Metropolitan Studios have acquired the services of a "master mind of music," Hesselberg receiving a handsome salary for his services.

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"What's in a Name" Next Week

On Tuesday, March 16, John Murray Anderson, Inc., creators of the "Greenwich Village Follies," will present a second revue, "What's In a Name," at Maxine Elliott's Theater. Mr. Anderson wrote the book and lyrics in collaboration with Anna Wynne O'Ryan and Jack Yellen. The music is by Milton Ager. Beatrice Herford, Olin Howland and Rosalind Fuller head the cast.

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"Lassie" Reopens

"Lassie," a musical comedy, after changes in the cast, will re-open in Providence on March 8th, under the direction of "Lassie, Inc." The cast will be headed by Tossa Kosta, Molly Pearson, Dorothy Dickson, Carl Hyson, Roland Bottomley, Ralph Nairn and David Glassford. Additions to the original cast include Colin O'Moore and Miriam Collins. The production is being re-staged by Edward Royce.

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Laurette Taylor for London

Laurette Taylor will said for England the first week in April for a London engagement. She has been booked by Charles B. Cochran at the Garrick Theater, beginning April 26, in J. Hartley Manners' play, "One Night in Rome," in which she concluded her Broadway engagement recently.

TWENTY YEARS AGO TODAY

Charpentier's "Louise" Is Produced in Paris with Great Success.

Olga Nethersole's Performances of "Sapho" Are Stopped by Court Order.

Opie Read's "The Carpetbagger" is Produced at the Fourteenth Street Theater by Tim Murphy.

Mme. Modjeska Produces "Marie Antoinette" at the Fifth Avenue.

"The Iron Tooth" by ex-Kaiser Wilhelm Is Hissed at Royal Theater, Berlin.

Sues for Royalty

Leon De Costa, the composer of the musical score of "Fifty-fifty Ltd" which played here at the Comedy Theater several months ago, has brought action against Anton F. Scibilia and his associates, who produced this show, for royalties due him for several weeks, which they have failed to pay though the show has been playing out of town since the New York engagement. Scibilia's answer for not paying royalties to De Costa is that after the show left New York City he has eliminated most of the original music and substituted other music.

. . .

"Midnight Whirl" To Tour

Morris Gest, producer of the Century "Midnight Whirl," has completed arrangements to send the "Midnight Whirl" on a Spring tour of the principal cities of the United States, under the management and direction of John Henry Mears, who has been manager of the Century "Midnight Whirl" since its first performance. The forty girls of the Century "Midnight Whirl" and all the principals will make the tour, which starts in Boston on March 22, and includes Philadelphia, Pittsburgh, Toronto, Detroit and Chicago.

Ethel Barrymore Denies Rumor

Ethel Barrymore, in private life Mrs. Russell Griswold Colt, vehemently denies a published announcement recently that she "is going to the courts to ask her freedom from Mr. Colt."

Through her manager, the actress characterized the story as "mere gossip." She said she was contemplating no action for divorce or separation.

. . .

Starts Children's Hour

Nancy Van Kirk, a dramatic reader from the West, will inaugurate a series of Children's Hour of Song and Story at the Plaza Hotel Saturday forenoon, March 20. This is the first entertainment under social patronage of what is planned shall eventually lead to the establishment of a permanent children's theater in New York.

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Sixth Academy Matinee

The American Academy of Dramatic Arts will give its sixth matinee of the season on Friday afternoon, March 12th, when "The Man From Toronto," a comedy in three acts by Douglas Murray, will be presented.

FASHIONS FROM THE FOOTLIGHTS

BY MLLE. RIALTO

Ann Andrews Wears Lavish Gowns in "The Hottentot"—Cleo Mayfield Displays Some Startling Effects in "Look Who's Here"—New Cartridge Silk Creates Stir

"THE HOTTENTOT" serves a very good purpose in bringing *William Collier* back to appreciative New York audiences in one of his familiar laughter-provoking roles, and it also serves fashion devotees admirably in introducing *Ann Andrews* as one of the most unusually and lavishly gowned young women on the stage. While some of her—well, creations, are a bit impracticable for the ordinary person, still, they do open up a word of new ideas in charming afternoon and evening gowns. In general,

The Bouffant Effect

is featured, and made more acceptable to the conservative woman, for it is so charmingly employed. One evening gown in particular is so very lovely that it almost passes description. It is the general effect of exquisitely blended colors and its distinctive fashioning that makes it such a thing of beauty. Brocaded silver formed its moderately full skirt, while silver lace, fashioned in the bouffant effect at the hips, fell in full folds over this in a long tunic design. Pale turquoise blue, brocaded in silver, was used for a tight, sleeveless little bodice, which was veiled in transparent silver, which also fell in a narrow strip down the back and terminated in a diminutive train. Two loops of the blue ribbon fell softly at the left hip, while a bit of

Distinctive Trimming

at the right hip was a spray of silk roses in pastel shades. *Miss Andrews*, who is a decided blonde looked very lovely in this gown. But then very few women could have escaped its charms. Another frock, worn by *Miss Andrews*, was effective in designing, too. This was of ivory satin, trimmed with heavy ivory lace. The skirt was full, with the broad hip line being used so much this season. The waist was made simply and fitted snugly, while short sleeves proved a feature of charm. A broad leghorn hat, trimmed with peach colored roses and white satin bows added color to the outfit. And then, to prove that black and white may be fashioned into the stunningest kind of a frock, *Miss Andrews* donned a

Fetching Black Frock

trimmed with white lace. This frock, while not exactly suited to ordinary street wear, would serve admirably for thé dansant, or reception frock for the smartly attired jeune fille. The dress proper was made of black taffeta, and in back was draped with black chiffon, which formed a sort of overskirt. In front, an exquisitely designed pattern of lace was made into a long apron effect which also extended to the waist and ended at the shoulder line. The waistline was faintly outlined by a spray of deep pink roses which looked very fetching at the front of the frock. A sort of

Butterfly Bow

was achieved in the back by four broad loops of black taffeta which extended beyond the waistline so that they were seen from the front view. The sleeves to the snug fitting blouse were noticeably short. A dropping hat of black, faced with shell pink, and trimmed with rosebuds completed one of the season's very prettiest stage outfits. In another scene *Miss Andrews* chose a snappy little sport outfit which consisted of the ever popular accordion pleated white skirt and red striped jacket and small red hat. All of *Miss Andrews'* gowns, with the exception of a tailored suit, were made by *Boue Soeurs*.

Helen Wolcott was another well dressed member of the company and, though her gowns were at no time as striking as *Miss Andrews'*, she fitted into the picture of smartly attired fashionable folk very well indeed. One dress, of

Bright Jade Chiffon

was very becoming to her and added a daring touch of color to the drawing room. It had a simple waist, and a long tunic effect which reached almost to the hem of the skirt proper. The tunic was caught in, in a sort of draped-in effect about the ankles by round disks of a darker shade of green. Another pleasing gown chosen by *Miss Wolcott* was of turquoise blue brocaded in gold. This charming evening gown was effectively trimmed with brown tulle, which was slightly draped from the right shoulder and fell down the back of the frock into a sort of scarf train. The skirt which possessed a slight train, was puffed at the left side, while the waist was made of white sequins, over which the blue brocaded material was draped high over the right shoulder, and fastened to one of the narrow shoulder straps, leaving bare the arms. For the racing scene, a

Brown and White Striped

silken dress proved very effective. A brown taffeta collar, broad at the back and narrowing in the front into two small folds which met at the waistline, trimmed the otherwise simple bodice, while the skirt had a novel effect in two side flaps at the hips.

Then little *Frances Carson*, whose first two frocks in "The Hottentot" were quite without features of merit, appeared in the final act in a very lovely frock of French rose broadcloth. It was of the one-piece model, falling in straight lines from the shoulders to just below the knees, the back, being belted in by a narrow band of the rose material, was tied falling into two long tabs. The front was without hint of waistline. This sort of over-dress opened at both sides revealing an

Old Blue Flowered Material

with a rose background. The flowered material also showed below the

NITA NALDI

lends unusual charm and any amount of dignity to Paramount-Artcraft pictures in an interesting Entre-Nous negligee of black Moon-Glo satin crepe and brocade.

CHRYSTAL HERNE

Scene—A smart restaurant. Time—After the show. And the star of "The Acquittal" is seen in a Samuels wrap of hand-blocked Indestructible Voile, banded and collared in Scotch mole.

tunic effect of rose broadcloth. The sleeves were cut to the modern length of just above the elbows, and were daintily finished with a sheer white ruffle. A fluting of transparent white also outlined the round neck. A very becoming hat, of the turned up variety was worn with charming effect. The brim was rose colored, while a soft silken crown of the old blue carried out the color scheme of the frock.

Other dresses worn by *Miss Carson*, were of yellow and silver metallic materials. The yellow frock possessed the

Popular Accordion Pleating

for the skirt, and the waist, a plain affair, was embroidered in golden brown. An evening dress of dull silver was fashioned along very straight and plain lines, opening a trifle at the bottom in a sheath effect. Here and there touches of gold lightened the dull color of the gown.

At the 44th Street Theater, *Cleo Mayfield*, who never looked more fascinating and beautiful than she does this season in "Look Who's Here", brought forth a little fashion revue all her own. Miss Mayfield's

Gowns by Joseph

were all very stunning and, though unusual in design and color, some were suited only to the stage. However, they are all so good looking on *Miss Mayfield*, that it seems certain that the feminine portion of "Look Who's Here" audience will count their time well spent in viewing their charms. A sport costume was extremely unusual in design and daring in color. The skirt, of the usual accordion pleated cream colored material, was combined with a distinctive

Orange Velvet Blouse

which had a high neck, and showed no opening from the high collar line to its termination below the hips. The sleeves, too, were long and tight fitting, while a sash of gold, the reversible side of which was bright orange, was tied around the waist, and its two long ends fell in colorful effect below the knees.

The hat, of tam o shanter origin, had a unique poke effect in front of white material and set jauntily on *Miss Mayfield's* head. A very stunning frock was next worn, which had a foundation of beautiful turquoise green brocaded in silver. The bodice was of the snug fitting variety, while the skirt had the slightly draped-in-effect at the bottom, while

Ruffles of Green Net

fell charmingly in an open tunic effect over the brocaded skirt. The open front showed several loose rows of silver ribbon, which finished at the draped-in-bottom. The waistline was outlined in a girdle of a darker shade of green ribbon, which finished in a bow at the left, with long streamers. Another gown of very pleasing outline was rather simply made and very well suited for summer wear at fashionable resorts or house parties. This was of a soft, lustrous taffeta, in which lavender tones predominated, but which possessed a chameleon effect, and shaded into golden, pink and other opal tones. This had a charming waist which featured a dainty bertha, and short sleeves. The skirt proper was tight fitting, but a long tunic flared slightly. Yellow ribbons tied about the waist gave the costume a pretty color effect.

The New Cartridge Silk

has come to town to prove that Milady will have something really new and novel to wear if she employs this latest material, which is already attracting so much attention. And besides donning some new silken bit of apparel, she will be able to tell an interesting story about this silk, for in reality it is the left-over material which was used during the war to contain the propellant charges for the cannon. And now America, always eager to devise some use for its left-over matter, has brought into being a really stunning and serviceable silk. At a recent

Fashion Display

at the Bush Terminal building, evening gowns, sport suits, blouses, afternoon frocks, hats, and parasols were all on view in beautiful designs created by some of New York's most exclusive fashion shops. The silk, which is exceedingly soft and of a rather rough finish, tailors very well, and the trimly designed suits, which should prove very popular for late spring and summer wear, looked decidedly smart and pleasing to the discerning feminine eye. And then, for the theater wrap, it was distinctly shown that it will soon rank very high in favor, for it falls beautifully in the soft draping, and also takes on an added luster in the delicate and beautiful shades of the lighter toned dyes. In some gowns and frocks

An Oriental Effect

was gained by the use of a sort of mottled print, in which soft tones were exquisitely blended. This proved particularly attractive in vestee effects used in dark blue suits of the cartridge silk, and in the exotic type of blouse now so much in vogue in batik designs. But, then, for distinctly serviceable purposes, this silk was shown to possess a decided appeal, for it made up into a smart little riding-habit fashioned by *Hickson* that was really very new and pleasing. *Bergdorf-Goodman* were responsible for a very attractive

New Type Cape-Coat

which featured a fetching sort of double cape effect. This was fashioned of the putty-colored cartridge silk, and was trimmed with wide silk braid of the same color. Hickson designed the skirt worn with this coat, which was of light tan cartridge silk made with deep tucks across the front. With this outfit a smart little turban of the new silk in tan and navy blue fiber braid, finished with a rhinestone buckle, proved an effective bit of millinery supplied by *Bruck-Weiss*. A decidedly youthful and chic sport suit of the

Semi-Norfolk Model

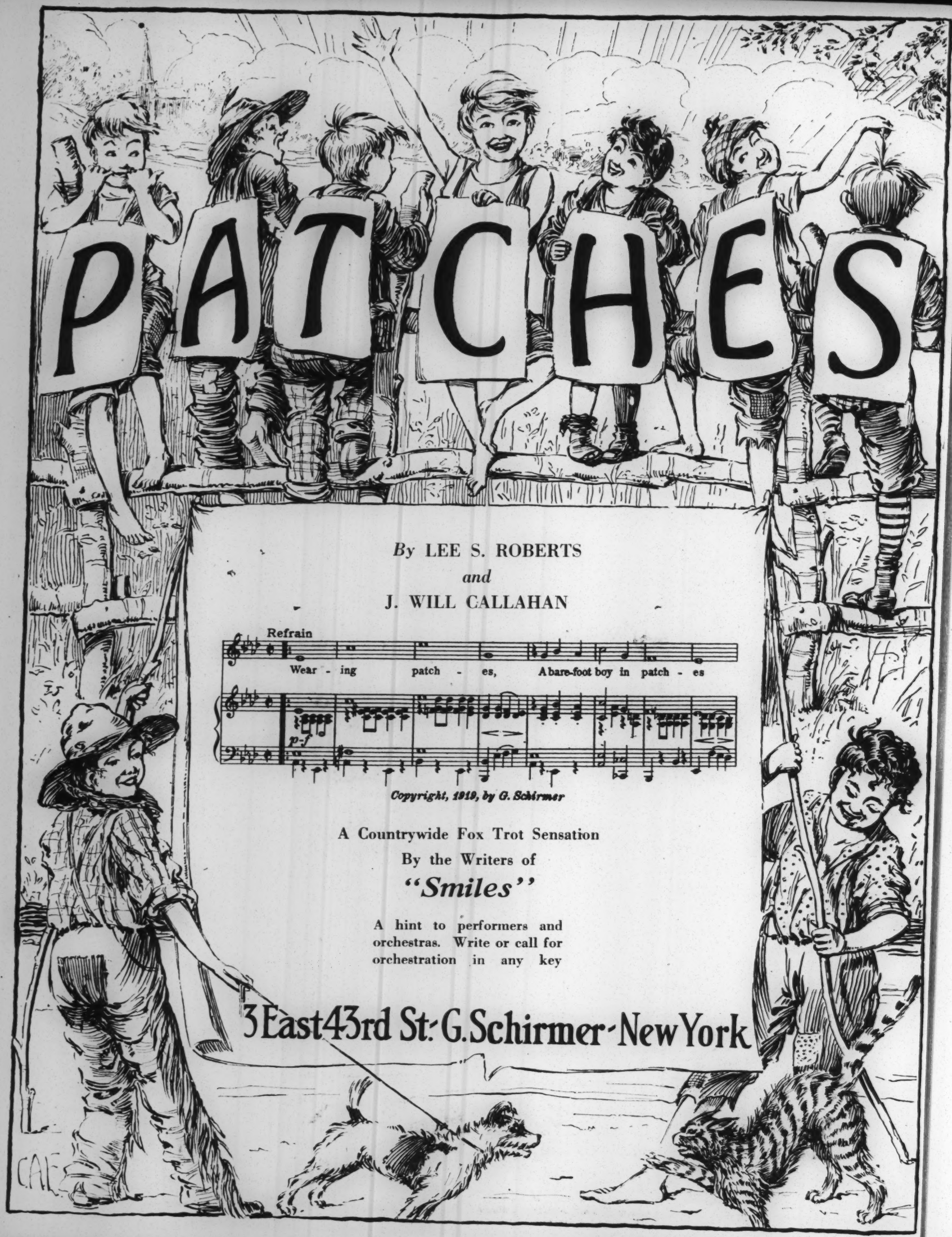
was displayed. This was designed by Emm Ess Mfg. Co. for the very young girl, and was made in a lovely shade of copen and featured patch pockets. *Ferle Heller* designed a drooping hat of copen straw, the rim of which was effectively trimmed with a band of cartridge silk in the same shade, while a soft crown of the silk was used to good advantage. A tailored bow of straw and silk gave good lines both from the front and profile views. And then there was

The Jolie Negligee

which proved to be a creation of Madame Jolie, which made practically seven garments in one, as it was so designed as to be useful for many purposes other than the negligee. The model shown was of orchid colored silk, loosely made, with a wide fold just below the waistline, in oriental effect. It was beautifully embroidered about the V neckline and was effectively trimmed with silken tassels in the back.

HOPE HAMPTON

The scene is Fifth Avenue, the time is a day in March. And Miss Hampton, the beautiful star of the motion picture, "The Modern Salome," is wearing an effective suit for spring—a Joseck suit of Chinchilla Satin, silk rivaling cloth.



By LEE S. ROBERTS

and

J. WILL CALLAHAN

Refrain

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A Countrywide Fox Trot Sensation

By the Writers of

"Smiles"

A hint to performers and orchestras. Write or call for orchestration in any key

3 East 43rd St. G. Schirmer - New York

IN THE SONG SHOPS

BY MARK VANCE

Harry Hock Booms Brother Writer's New Song—Burr Corporation Planning Big Things—McCormack Plans World's Tour

HARRY HOCK has been with the Waterson-Berlin-Snyder Company ever since it started and there is hardly a vaudevillian today singing any kind of a song that doesn't know *Hock*. He's a mild-mannered person in appearance and apparently not given over to the thought of knocking the head off of any person who refuses to accept a number from the W-B-S firm but just the same he's a hustler, aggressive when aggression is part of the battle and withal always on the job.

Hock Says

that the Waterson-Berlin-Snyder list includes some surefire hits and waxed most enthusiastic over a brand new song that *Fred Ahlert, Joe Young* and *Sam Lewis* have just written entitled *I'd Love to Fall Asleep and Wake Up In My Baby's Arms* which has already been accepted by *Al Jolson, Harry Fox* and *Belle Baker*, which insures it a popularity swing at the start. *Hock* says *Jolson* thinks much of the number and predicts a glorious success for it. Meanwhile, *Wellington Cross*, according to *Hock*, dropped in on the W-B-S staff last week while playing the 81st Street and after listening to *Maurey Abrams* play the *Ahlert-Young-Lewis* composition immediately signified his intentions of useing it.

Hock has written a song that bears all the earmarks of a popularity winner but *Hock* was too modest to tell us anything about the number beyond the fact that it was entitled *The River's End* and was inspired by the James Oliver Curwood story and the Marshall Neilan picturization of that story.

When the suggestion was made to the company that a song be written around the theme of "The River's End," the W-B-S company that had turned out song hits to go with other big films, namely *Mickey* and *Daddy Longlegs*, the songs bearing the same titles as the pictures, *Hock* drew the lyrical assignment. A synopsis of the picture—it had not been released at the time but was later booked for the Strand—was obtained from the First National Film Exchange and *Hock* wrote such a number in a jiffy. Of course a melody was necessary and *Arthur Behim* is the boy who supplied it.

It's A Waltz

number and was first introduced at the Strand when the picture opened there Sunday week ago. The orchestra played the verse and two choruses and the impression was such that the *River's End* number is attaining widespread popularity. *Pete Smith*, the hustling press representative of the Neilan attractions, worked *Hock's* name in the special advertising that was given the number. *Hock* by the way also slips the information that another film-inspired song *In Old Kentucky* has been turned out to run along with the film wherever shown.

While on the subject of Waterson-Berlin-Snyder we must add that *Leonard Lewin*, the manager of the band and orchestra department, and *Benny Leonard*, the champion lightweight pugilist of the world, are "pals." On the wall of the W-B-S office is a group of pictures of Benny, autographed to "my pal." Benny and Lewin went to school together.

Shearer Has Two Hits

that are daily adding to the amazing demands for the numbers from the shop of *James L. Shearer* in west 45th street. The Shearer "hits" are *The American Legion* and *That Plantation Jazz*. *Shearer* has taken pains to place the American Legion song in the hands of every American Legion Post in the Country and the public schools are using the song as a march. The children throughout the nation are learning the words because of their patriotic nature. *Mr. Shearer* says that the piano-player roll and talking machine companies are recording the song. Fully 70 per cent of the American Legion Posts have adopted the song and are using it as their official song. Fifty acts are using the Jazz number, according to the reports on the Shearer books.

Rose Of Washington Square, now proving a wonderful moneymaker for Shapiro, Bernstein & Shapiro, had grown dusty on the shelves of that company, but the Shapiro, Bernstein Company did not realize that the piece had made such a tremendous hit until the requests for orchestrations began to pour in. *Fanny Brice* sang the number in Ziegfeld's "Midnight Frolic" and the result was little by little demands were made for it from the outside. Then overnight it seemed the realization came that the S-B Co had a hit that had attained hit proportions without a bit of special exploitation by the music publishers. Now everybody around the Shapiro-Bernstein offices is booming the song for all he is worth.

Stern & Co. Announce

the withdrawal of all the popular music on its list from the Woolworth stores because of a wide difference of opinion regarding the proper handling of the Stern song hits which have copyrighted marks. In the withdrawal announcement the Stern office states "We believe with the majority that the day is past when good music can be successfully exploited and sold at 10 cents retail unless a positive guarantee of display and cooperation from the majority of the stores could be secured; something usually promised but not often forthcoming. We have no quarrel with the 10c policy nor do we wish to critcise here those employed to carry out that policy. We do not ever anticipate the handling of 8½c class of publications again. At least not until such items as coated paper (formerly 5½c a pound now 16c) and plates, printing and overhead, all several per cent higher, return somewhere near a normal figure." In conclusion Stern announces that on April 1 the lowest price will be 12½c less the usual concession to the jobbers.

The Henry Burr Corporation has some big things pending that the Burr executives expect to make a definite announcement upon before long. The Burr offices publish *I Like To Do It*, by *Byron Gay*.

Charles Lovett has the act, Lovett's Concentration in vaudeville. During its progress numerous requests are made for topical numbers. Last week *Charles Groh*, pianist with the turn, said that hundreds of requests were being made for Irving Berlin's C-U-B-A song. Incidentally the Berlin shop is booming *Bevo*. It's a song appropriate of the "dry times."

All of the boys along

Tin Pan Alley

are talking about the tremendous success that *Tessie Cardell* is having with topical song hits. *Miss Cardell* was formerly a cabaret singer but in her act, "Aunt Jemina and Her Five Bakers" is now on the verge of playing "Big Time" dates.

Hershel Henlere's hit at the Palace last week was the source of rejoicing along the Row where *Henlere* is well known. In his act *Henlere* uses *The Vamp* and *Dardanella*, but on last Tuesday *Sophie Tucker* who uses both numbers in her repertory requested that the numbers be removed from *Henlere's* act. The *Tucker* act had to follow the *Henlere* triumph but later a shift was made so that the two acts would not run together.

John McCormack Does

not confine his numbers to any one music house but has always selected his own songs, although using several old standbys for encores or where special requests were made at certain concerts. The famous singer is planning to start a trip around the world in the early spring.

• • •

IS THAT SO!

Milt Hagen is with the Daniels & Wilson company, and one of *Hagen's* duties lately has been to tell the world what a wonderful number *Indian Moon* is. Some one asked Milt to express his candid opinion of it. He did in the following term: "*Indian Moon* is sweeping the west like a prairie fire."

James McKiernan has sold a new song, *Cuban Moon*, to the Jack Mills company.

Vaudeville turns are rushing to the Henry Burr music corporation offices to get orchestrated versions of the Burr shop's new hits, *I Like to Do It* and *Oh, My Lady*. Acts already getting them are *Blossom Seeley, May Melville* (Melville and Rule), *McFarland Sisters, Grace Nelson* and the U. S. Naval Glee Club. *Rey Perkins* composed *Oh, My Lady*, and this *Perkins* boy is fast making a name for himself. It was *Perkins* who turned out *Bye Lo*, that is still sweeping the country. *Perkins* has others under his cap, but will hold them up now until the *Oh, My Lady* number is all set.

The huge electric sign used by *A. J. Stasny* in advertising some of his biggest song sellers is still causing talk, with comment coming from different points at a distance, showing that the transients are including the big sign in their inspection of the lights along the Gay White Way.

John William Kellette is to the fore again with another new number, *It's All for You*, that is expected to share in the popularity of Kellette's other hits. *Bubbling Over, I'm Forever Blowing Bubbles*, and *My Bluebird Is Singing Again*. *Kellette* is publishing the new song (waltz) through the Temple of Melody, 143 West 40th Street.

Fox and Mayo are up on the Poli time, but their voices with some of the Broadway topical numbers, have caused good reports to be sent in ahead of them to New York.

Calvert and Shayne, recently heard on the Fox Circuit around New York, made such a hit with their songs that they have been placed under contract by the Shuberts.

Georgie Jessel, the comedian, once a diminutive kidlet with a Gus Edwards act, is the same *Jessel* who with *Roy Turk* and *Willie Whyte* turned out *Oh How I Laugh When I Think How I Cried About You*. Georgie has all kinds of prospective ideas about making big money, as he is also interested in a Shubert show.

Arthur Oliver and *Stenart M. Emery* have written a new song, unpublished but that is a Chinese fox trot in composition. The music for the number has been supplied by *F. W. Vanderpool*.

Story and Clark, with new songs but with an act new hereabouts, are along Broadway "being primed for the Big Time". The boys are singing some of the late numbers.

Sophie Tucker at the Buchwick this week is using for the first time in her act, making a production number of it, *When My Baby Smiles*.

Harry Mayo was the first of the vaudevillians to sing *Oh What A Pal Was Mary*.

Billy Jerome is one of the pioneer lyricists of the game who has been able to keep writing right along with each generation. Looks as though Billy is one songwriter who knows how to keep abreast of the times.

Clarence Gaskell has written a number of new songs that will likely find their way into productions. *Mel Kaufman* is now under a three-year contract to write for Sam Fox.

The revival of "Floradora" by the Shuberts will give the public a chance to buy some of the old numbers that became so popular when the show had its regime in New York.

Jack McCoy, professional manager for McCarthy & Fisher, is expected to return this week from a road trip in the interests of his firm. Which recalls that *Leo Edwards*, of the McCarthy & Fisher staff, is the floor manager over there and always on hand to extend the glad hand to visitors.

Gus Edwards has eschewed songwriting for the present as he plans to make motion pictures, according to a recent announcement.

DRAMATIC MIRROR

BLOSSOM SEELEY

Among all the live wires of vaudeville, one of the livest. At present Miss Seeley and her assisting company are jazzing things up with Leo Feist's "Oh!"

AT THE VAUDEVILLE HOUSES THIS WEEK

AMUSING BILL AT THE COLONIAL

Two Western Acts Reap Harvest of Applause

Two acts from the West Coast succeeded in gathering the greatest quantity of the applause that the Colonialites gave to the bill last Monday afternoon. *Keegan and Edwards* were the first to score with their jazz de luxe. Buy the Ring is still the song that gets the most attention, but we are of the opinion that the *St. Louis Blues* will be their best bet after they get it down a little better.

Keegan is the boy with the jazzy vocal powers and he is "some" jazz-boy. They are billed "Jazz-az-iz" which is certainly correct if you get what it means. The other western act was *Percy Bronson* and *Winnie Baldwin* in "Visions of 1969." The book was written by Jack Lait. The music by *Neil Moret*, famous from song hits—*Mickey*, *Peggy*, and the old time success *Hiawatha*. The lyric are by *Harry Williams*, *Neil Moret's* partner in the song world. He is rapidly becoming known through *Sally*, which is destined to be another *Peggy*.

This act closed the first half with a bang. The song *Mello-Cello* is the catchiest number of the musical part. *Winnie Baldwin* is irresistible, a most attractive young lady. The *Wheeler Trio* and aggregation of bright young men delivered a snappy acrobatic turn that was just short of being amazing.

The next spot was to be filled by *Jim* and *Betty Morgan*, but they did not appear and *Murray* and *Volk* filled in with their melange of songs and banter. *When My Baby Smiles At Me* was sung delightfully.

Following them was *Anna Held, Jr.*, with her clever assistant *Emmet Gilfoyle*. Her recitation depicting some scene from the battlefield of France, which has *The Marsellaise* as the musical accompaniment, brought tears to the eyes of the audience. It is an exceedingly thrilling thing. *Poor Butterfly* and *Oh What A Pal Was Mary* were two of their popular. *Miss Held's* material is not to her advantage and a better act could be secured by her if she cared to use it, but why say anything, she probably doesn't care about material as long as she can say, or rather sing *I'm Just Like My Ma*.

Keegan and Edwards followed, and then the *Bronson-Baldwin* turn completing the first half of the program. *James McCormick* and *Eleanor Irving* have improved since playing small time. *Oh, By Jingo* was sung by *McCormack* with plenty of pep, and *Miss Irving* sang *Buddha*.

William Friedlander presented "Cave Man Love," a musical fantasy in five scenes, with the music and lyrics by *Friedlander*, book by *Harland Thompson*, and dances arranged by *Kuy Kendall*. *I'm In Love With You*, of the musical score would make a dandy popular ballad. The act went beautifully and it received the plaudits of the throng. *Harry Curtis* went through their routine with their accustomed ease. *Harry Fox* with *Edythe Baker* and *Beatrice* is the ladies' delight. "Look" ended the bill effectively. NURNBERG.

Many Favorites on Palace Bill—Bronson and Baldwin and "Cave Man Love" Please at Colonial—Eva Tanguay at the Alhambra

SONGS FEATURE PALACE BILL

One Act After Another Sang One or More Numbers

Songs to the right of the Palace audience Monday afternoon. Songs to the left and songs here, there and everywhere on the Palace bill until the show just about sang itself to sleep.

Despite the avalanche of songs there were old favorites singing them and that made it possible for the show to register a big entertaining impression. This list included *Florrie Millership* and *Alfred Gerrard*, *Trixie Friganza*, *Blossom Seeley*, *Irving* and *Jack Kaufman* and *Arthur Fields* (the Three Kaufields), *Rae Samuels* and *Loretta McDermott* and *Eddie Cox*.

Then there was *Luba Meroff*, who though she served her stage apprenticeship in burlesque, has the *Meroff Family* with her at the Palace and the trio scored the biggest kind of a hit in an early spot at the Palace.

Looking the Palace bill over there was one act that didn't sing. Perhaps the *Johnson, Baker* and *Johnson*, club swingers and hat jugglers, could sing but their routine called for a fast juggling layout and they didn't have time to try any close harmony. This trio gave the show a fast, vigorous start and also swung a nice bit of comedy into the bill right off the reel.

It must have been especially gratifying to the *Meroff* trio, with *Miss Sonia* and *Ben Meroff* giving *Miss Luba* excellent stage support, their dancing standing out as a feature that brought them back for a series of bows at the close.

A big bundle of class and artistic joy is offered by the *Florrie Millership* and *Alfred Gerrard* act. *Joe Santly*, the pinch-hitting vaudeville utility pianist, vocalist, who last week subbed for *Harry Kranz* (Kranz and LaSalle), is with the *Millership-Gerrard* act and not only plays excellent piano accompaniments for the duo, but sings a ballad, *In My Mother's Arms*, that sounded like a new one and might have been written by Joe who is now working overtime writing songs for the Feist shop.

There is no doubt that *Florrie Millership* has improved wonderfully in every way and she is not only dainty, neat and sweet but sings effectively and dances and in *Gerrard* she has a clever partner, agile and able to carry himself vocally as well as dance skillfully. On their duos (vocal) the act scored nicely while the dancing topped the turn off to big applause. They used *Ding Dong Logic* (offered recitatively by *Gerrard*).

Trixie Friganza is now a "single," has no company to help her fill up the stage and she offers a monologue that was laughingly received. *Miss Trixie* has a style all her own and she has some material that is right up-to-date. *Miss Friganza* was a hit all the way.

Blossom Seeley, with *Bennie Fields*, a bright distinctive hit with that *You Ought to See Her Now* a song that has some lyrics that *Bennie* works up in his peculiar style, registered her usual happy hit. *Miss Seeley* retains most of the songs used on her previous appearance at the Palace. Among the *Seeley* act-songs are *You're A Sweet Somebody to Me*, *Oh How He Can Cuddle and Love*, *Sunny Roseland*, *Oh Doctor*, *In the Land of Tambourine*, *You Are A Million Miles From Nowhere*, etc.

After intermission appeared *Rae Samuels*, singing *Don't Blame It All On Broadway*, *For Broadway Isn't A Bad Place After All*, (new), *How Do They Fall For Those Guys? Oh, By Jingo, Gosh I'm Glad I'm Home Again*, (her Rube song and done characteristically by *Miss Samuels*), *The Vamp* and *I'm Wild About Moonshine*, (new and having amusing lyrics), with *Miss Samuels* making a much better impression than on her last visit at the Palace.

Just ahead of *Miss Samuels* appeared the *Kaufmans* and *Arthur Fields*, making a big hit with a list of topical songs mentioned in previous issues of the DRAMATIC MIRROR, some of them being old numbers but well sung. A good act as far as harmonious endeavor is concerned and a routine fitted for vaudeville.

Glenn and Jenkins were carded but did not appear. In the closing position was the new offering with *Loretta McDermott and Eddie Cox*. They have a jazz band and one that gives a good account of itself. *Miss McDermott* shows vast improvement and has a sweet mannerism in rendering her songs that is pleasing. The *McDermott-Cox* turn is fast working into a valuable vaudeville commodity. *Cox* is a hard worker and sings well, using some of the song hits from the Waterson-Berlin Snyder shop. Featured in the list was *You Said It*.

It's a show well calculated to please the Palace regulars who like favorites and enjoy lots of singing and dancing. MARK.

EXCELLENT BILL AT ALHAMBRA

Eva Tanguay Headlines Entertaining Bill

The bill at the Alhambra this week contains plenty of fun and melody. Two acts failed to appear; namely, *Allan Rogers*, and *O'Rourke and Adelphi*. *Shaw and Campbell* filled in for the latter and *Keegan and Edwards* for the former.

Shaw and Campbell opened with a singing and instrumental turn that scored immediately after they sang their first number, *My Baby's Arms*. One of the young ladies played Liszt's Hungarian Rhapsody very poorly. Her technique is not matured enough for the instrument, to attempt such a composition. This is the only fault that can be said of the act. Their other songs are *My Gal* and *I Left My Door Open and My Daddy Walked Out*. They are delightful vocalists.

Al. H. White, who not so long

(*Continued on page* 478)

PALACE—CHICAGO

Ford Sisters Please as Feature of Good Bill

The *Ford Sisters* in a new, pretentious offering, were a good-sized hit on a very good bill at the Palace this week.

Texas and Walker in a rope throwing act opened. The man is doing a "Will Rogers," the only things lacking is Rogers' personality, and good stories.

Phina and her company of "Picks" are always good to liven an audience, and they started this house, ending to much applause.

Billy Frawley and Edna Louise—He a night clerk and She the cigar counter girl—in the hotel, are a likable pair, and their offering called "Seven A. M.," by Jack Lait, is full of good snappy lines and handled nicely.

If it were not for the sure fire laughs in the *Bert Baker* playlet, "Prevarication," the act would have died. We don't know what the trouble with *Bert Baker* could be, but you could not help noticing that he stumbled through his part and killed many a laugh. It was the poorest performance we have ever seen him give.

Frank Hurst is appearing alone, and with the material he has and his easy way he romped away to big applause.

What a wonderful act the *Ford Sisters* have, indeed, their best yet, and a real treat for the vaudeville-loving public. "Frolics of 1920" is the title. With a beautiful set and their own orchestra all in Colonial dress they went through episode after episode and each number seemed better than the other. The men in the orchestra are about the best jazz players we have seen in some time; it is noticeable they do not try to outplay each other by working their instruments overtime. The dances are representative of each title and well executed. The best act of its kind in vaudeville to-day.

Martin Webb in "Cousin Giuseppe" followed; *Webb* has a plant in the audience who works very well. They finish (both on the stage) with a ballad that brought them back for a bow.

In a burlesque farce called "So This Is Paris," *Emerson and Baldwin* closed the bill. DURSO.

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(*Alhambra continued from p.* 477)

ago played the varieties with a single, is back in a musical comedy turn, assisted by *Alice Haywood* and a bevy of pretty girls. Al's style of singing is better in the jazz type of songs than in the musical comedy arrangements. It is billed as "Good Night." The first scene is the deck of a steamer. Here he dreams that the ship is wrecked, and he and wife escape to a tropical island, on which are a gathering of pretty girls

Jack Clifford and *Miriam Wills* brought out a rural skit that is exceedingly funny. They use *Let the Rest of the World Go By* as an encore. *Elizabeth Murray* was also effective with her songs and gags. Her best song is *Dixie Jubilee*. The *Magleys* closed the first half with their dance creations.

Howard Langford and *Anna Fredericks* in "Shopping" held the attention of the audience. Langford is droll and *Miss Fredericks* is a dainty miss. *Keegan* and *Edwards* came up from the Colonial and repeated the success that they made at the latter house.

Eva Tanguay with her dynamic force of presentation lived up to her reputation as a "Cyclone." The act did not go very well, although Miss Tanguay worked very hard, until the famous *I Don't Care* made its appearance. This number brought many encores. The balancing turn of *Marguerite* and *Alverez* closed the show. NURNBERG.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Mother I Love You	**Fay and Gitz-Rice**
You Ought To See Her Now	**Blossom Seely**
I'm Wild About Moonshine	**Rae Samuels**
You Said It	**McDermott & Cox**

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RIVERSIDE HAS ENTERTAINING BILL

Rae Samuels, Roscoe Ails, Tom Lewis and Others Score

The program at the Riverside Theater this week runs largely to dark ladies who sing delightful little melodies. *Roscoe Ails* even has two darky ladies to assist in his act. The *Aerial Lloyds* fly through the air at breakneck speed with hair raising flips scattered throughout their routine. *Melnotte and Leedom* please with their voices, although the comedy they accompany it with is rather laborious at times.

May Wirth, as an intrepid rider of steeds, than whom there is no finer, gayly cavorts with her charging pets and the rest of her agile family. *Phil Wirth* has the proverbial terrible time in comedy falls from the mizzen deck of a white horse, and truly, there is something doing every minute. Unusual in such acts. *May Wirth* adds her pretty voice in lilting songs, *When My Baby Smiles at Me*.

Tow Lewis, who has been over the pond for some time, entertaining the good folk of merry England, is introduced by some clever and riduculous Faulkner cartoons, showing the recent history of *Tom Lewis* in howling absurdities. The introduction serves to put the audience in a happy mood, and *Lewis* encourages that idea with a peculiar monologue. *Stone and Kaliz*, with a new act, new songs by Rupert Hughes, a charming setting, beautiful costumes and dim lights, make the most favorable impression on the audience.

Roscoe Ails, and the indomitable *Midgie Miller*, with their wild and giddy band slide about and cut capers all over the floor and adjoining walls. As a finale, two little colored gals accompany them in a sort of stand-still-and-shake dance. Their turn goes extremely well.

Rae Samuels repeats her act at the Palace this week, her singing being as well received at the Riverside as on the Corner. *Margaret Padula* plays her own piano, and sings with that air of pleasant good nature that makes her vaudeville turn one of real entertainment. "Those French Girls" have the last act. They are the *Amoras Sisters*, and the turn is a composite of almost everything but juggling. They sing, dance, physical culturize, trapeze work, and several other things. It is a sort of act that at closing will hold almost every one in for the final curtain. RANDALL.

MAJESTIC — CHICAGO

Jimmy Hussey Headlines Entertaining Bill

From the leaping dogs to the diving water lions the bill at the Majestic is an enjoyable one with only an occasional weak spot. *Jimmy Hussey* and his crew again win unrestrained applause.

Herbert's "Loop the Loop" and Leaping Canines opened the bill, with pigeons and roosters and the rest of his pets. The greyhounds are the chief attraction in his act.

That delightful person, *Mabel Burke* charmingly costumed as a crinoline girl, sings the old songs in a quaint and demure fashion. *Sweet Rosie O'Grady* and *The Sidewalks of New York* pleased that portion of the audience that delight in remembering "way back when—" She is assisted by *Sydney Forbes* who sings the songs of today in an acceptable manner. *Carolina Sun* and *There's a Lot of Blue Eyed Marys Down in Maryland* were good numbers.

Jean Adair is in a playlet where she takes the part of a sweet old lady enjoying her first view of the wickedness of the night life in New York with milk as her elixir of youth. *John Weber*, the husband in search of a thrill is excellent. *Mann Holiner* and *Ethel Vezina* were good as "straight crooks."

"Skeet" Gallagher and his airy little partner, *Irene Martin* in their act called "Sweaters," are an adorable pair of kids, and dance so lightly one is tempted to have their actuality investigated by Sir Oliver Lodge.

A mental telepathy stunt entitled "The Miracle" in which a self styled modern Svengali transmits commands to his "Trilby" at the piano who plays songs selected by the audience is interesting.

George Watts, looking more like a kewpie doll than ever, sang some very amusing songs. *Ten Little Bottles Standing on a Shelf* is one of the funniest things we have heard on the painful subject, prohibition. He has a most insinuating wink that ingratiates him with his audience.

Then comes the versatile *Jimmie Hussey*, his boudoir policemen, and *Edna Burton* who is entitled "Shimmie Sue," and constantly threatens a shocking dance that never quite materializes. *Jimmie* conducts a de-luxe station house in search of murderers, with references only and provides delectable entertainment for his prisoners in the shape of liquor, cigarettes and jazz band. *"Skeet" Gallagher* graced the act with his appearance in the jury box at the Shimmie murder trial.

George Rockwell and *Al Fox* style themselves as "two noble nuts." We suppose something must be done while they change from the luxurious "bull pen" to the diving tank but the "noble nuts" seem scarcely adequatic—the proof of this is that the audience walked out on them.

Winston's Water Lions and Diving Nymphs is one of the most interesting acts in vaudeville. The lions do perfectly wonderful imitations of the diving feats of *Clair Ferry* and *Sophie Ringens*, the water nymphs. They deserved all and more of the applause which was generously accorded them. LEE.

ENTERTAINING BILL AT THE ROYAL

Dooley Boys and Wellington Cross Share Honors

With the exception of two acts the bill at the Royal this week is entertaining. *Myrtle* and *Jimmy Dunedin* opened the show by riding on trick bicycles. It is just the right kind of an act for opening. Following them was *Al Fields*, who delivered a humorous talk on the subject of Prohibition, Congress, and the telephone. His jokes are crispy and seemingly new.

After him came *Bob Nelson* and *Frank Cronin* with their songs. The numbers are *Keep A Corner In Your Heart For Tennessee, Oh, By Jingo, When My Baby Smiles At Me, When They're Old Enough To Know Better, They May Be Old But They Want To Be Loved and Chong.* For an encore they gave *If An Apple Tempted Adam Oh What a Peach Could Do To Me.*

Mollie Fuller's farce called "Cousin Eleanor," did not go at all well. Seriously we are of the opinion that this act will only have a short life in the varieties. *Kate Elinore* came out next in her Indian costume carrying a pop gun that she points at the audience every now and then. Her partner *Sam Williams* helped her to score a hit with the audience on Tuesday afternoon. They have a song in their routine called *Get Them While They're Dancing Around.* They are a scream.

The *Dooley Boys* headline the bill and were a decided hit with their ludicrous capers which made them famous. The *Morin Sisters* were charming in their dance specialties. The *Dooley's* left out their Rath Brothers bit that is more funny than any of their other tricks. This was probably due to the fact that they closed the first half of the program.

George Yeoman and *Lizzie* is the next name stated on the program, but *George* appears without *Lizzie.* The audience is disappointed and confused at this program note and accordingly paid little attention to it and so the applause is very meagre.

Wellington Cross followed with his dancing and musical revue. It is the same as has played the other houses except that a few new songs have been added. The *Aphrodite* number is left out and in place he has added *The Hen and the Cow* and *I Gave Her That.* The turn was received with much enthusiasm.

Joe Cook closed the show with his one man vaudeville show. He deserves a better position than closing and Monday afternoon people walked out on him, which was not because of his work, but of the late hour.

NURNBERG.

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Songs with the Models

B. D. Nice & Co. stole a march on the other song publishing companies by obtaining the exclusive rights to offer a series of its best numbers at the Bush Terminal Fashion Show of Cartridge Silk which opened on March 2 and closes on the 14th. The show is exhibiting five mannequins with the Nice numbers used in connection with the display of handsomely gowned models. The numbers in use are *Tents Of Arabs, Romance, Wond'ring* and *Clouds.*

NEW VAUDEVILLE ACTS

Tremendous Hit Scored by Frank Fay and Lt. Gitz-Rice

An 18-karat twelve-ply vaudeville combination is that which has been formed by *Frank Fay*, the versatile comedian, late featured principal with "Oh What A Girl," and *Lieut. Gitz-Rice* pianist and composer, best known and best loved by reason of his ever-enduring ballad, *Dear Old Pal Of Mine. Fay* and *Rice* as a vaudeville team was a happy thought on the part of the one who suggested it. 'Tis a pity that they did not team up before this but just the same the new affiliation is unbeatable. And what a hit they are at the 81st Street! *Fay* in the past year has improved in divers ways, never looked better in his life and is doing a line of work that few dreamed he was capable of doing, namely singing ballads. He has a good voice. It's musically strong, deep and resonant and he harmonizes sweetly with some of *Rice's* songs. *Fay* is a natural comedian, has a pleasing personality and with *Rice* does not attempt to hog the stage. The act is framed along original lines, with *Rice* presiding at the piano. *Rice* appears first, with *Fay* telephoning he will be along soon with the two to try their hand at entertaining as a vaudeville act. And some entertainment! *Fay* sings and jokes and sings some more and offers several dramatic bits in a travestied manner that show what versatility is his to command. *That I'll Never Tell* and *The Smuggler* numbers are big features, each worthy of productions and *Fay* and *Rice* send them over effectively. In *The Smuggler, Fay* does a kidding "bit" about passing a smell of whiskey to *Rice* and then takes a drop that sends him home wobbling, etc. There's also *The Public* number and a dash of *On The Level You're A Little Devil* song that is characteristic of *Fay's* stage style. *Rice sings a new one, Mother, I Love You,* that touches a responsive chord but the real sentimental touch comes when he sings *Dear Old Pal* with *Fay* joining in harmoniously on the refrain. *Fay* for encores imitated *John Charles Thomas* singing *Darktown Strutters' Ball* that was applauded. He also registered with other impressions. All in all *Fay* and *Rice* are a smashing hit and should stay at the top in vaudeville for a long time to come.

MARK.

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"Look" Is a Picturesque Dancing Act

Some months ago *Mme. Rialta* presented this novelty under the name of "Recredis," which name it used on small time. Now it is called "Look." It is a terpsichore turn of the *Helen Moller* pattern done with the aid of a stereopticon machine that flashes colored pictures upon the curtain in the background. The company consists of six girls, *Juva Marconi* and *Mme. Rialta. Miss Marconi* is exceedingly agile, who knows how to dance in a delightful manner. *Mme. Rialta* appears in the finale helping out in the butterfly part. The act is a splendid closing turn that will hold the audience to the finish. NURNBERG.

Dooley Boys Are Funny in Their New Act

William and *Gordon Dooley*, assisted by the *Morin Sisters*, have arranged a new routine for vaudeville under the direction of Rosalie Stewart. The *Dooleys* are best known for their comedy work in the "Midnight Whirl" on the Century Roof last season and later at the Winter Garden. The *Morin* girls, *Bessie* and *Zena* appeared early in the season with "Just a Minute." *Zena Morin* sprained her ankle when the act made its first appearance and *Phoebe Whiteside*, remembered by her work in the Friedland "Musicland," filled *Zena's* place until she recovered. All four appeared at the opening. *Gordon* is neatly dressed and *William* appears in a loose fitting suit and large ridiculous looking shoes. They enter into a "nut" specialty with crackerjack jokes. The rest of the act, as far as the *Dooleys* are concerned is similiar to that which they brought forth at the "Midnight Whirl." The girls filling in for changes. First they start with a burlesque of an Apache dance that is a scream. Following that *Bessie Morin* does a grotesque number and *Zena* also does a dance. The scene changes into "one." Here they stroll about, one dressed as a woman and the other as a high hat gentleman. They imitate the *Rath Brothers* in their acrobatic novelty, done in a silly way envoking laughter. For an encore they offer some of the former *Ray Dooley* material. The costumes of the girls are pretty and nice. The work of the sisters is valuable to the turn. The act has all the ingredients of a hit.

NURNBERG.

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ORPHEUM PROGRAM

Mme. Sylva, Frank Dobson and Belle Baker Appear

The bill offered this week is a splendid bill and certainly was very nicely put over Monday evening. *Marguerita Sylva*, the operatic magnet, headed the bill, and offered a repertoire of new and exclusive songs. She is playing a limited vaudeville tour, and her charm of personality as well as her vocal ability is proving a great asset to the bills which she graces with her presence.

Belle Baker, the popular star, was held over for the second week by popular demand, and put over a new program of popular numbers. *Miss Baker* is well liked in Brooklyn and has a wonderful drawing power. *Dave Kramer* and *Jack Boyle* gave a ludicrous black-face skit. *Lee Rose* and *Katheryn Moon* and company gave a wonderful act called "A Story in Song and Dance."

Frank Dobson comes along with a fine cast of musical comedy artists numbering sixteen, mostly girls, giving an elaborate musical comedy entitled "The Sirens." *James B. Donovan*, "the King of Ireland," and *Marie Lee*, the dancing "Butterfly," presented "Doing Well, Thank You."

Richards in dainty dancing types—*Tozart* in The Vagabond Artist, Topics of the Day—Orpheum News Pictorial completed the bill for the week.

WALKER.

FAY AND GITZ-RICE HIT AT 81ST STREET

Comedian and Composer Form Happy Combination

The applause platter was swept clean by the newly-formed vaudeville combination of *Frank Fay* and *Lieut. Gitz-Rice* and this wonderfully entertaining pair not only were a corking big hit from the start to finish but were such a box-office draw at the 81st Street Theater Monday and Tuesday that they will undoubtedly be played back at the house within the near future.

The men not only delivered the stage goods in large sized packages but it appears a pity that they did not frame up their present routine long before this but as it is never too late to make good the lieutenant and the comedian are offering one of the best acts of modern day vaudeville standard.

Chong and *Rosie Moey* open the show. This is a quiet little act but one that runs along an even tenor of way that brings applause at the finish when the Chinese duo offer their conception of the old-fashioned American cakewalk. While Miss Rosie hasn't the strongest voice in the world she possesses a musical quality that cannot be denied in her routine of topical songs which included *They're All Sweeties.* A dancing routine follows the opening, with a waltz and a fox trot nicely performed.

Frank Parish and *Steven Peru* held attention all the way. These marvelous acrobatic dancers are always working and the score is never in doubt. A new number is introduced *It Will Never Be Dry In Havana* that is a timely reference to the country dispensing wet goods. A dance by the two follows.

Jay Dillon and *Betty Parker* did nicely with their singing and dancing, having one double number, *Fancy My Loving You,* that is a gem. Nice looking couple and harmonious workers. *Claude* and *Fannie Usher* offered "The Bide-A-Wee Home."

This sketch of the *Ushers* tugs at the heart strings as no other offering of its kind does in vaudeville and the wonderfully emotional appeal that the talented little actress (*Miss Usher*) makes in this skit would move a stony heart to compassion. *The Ushers* are a rare treat in any neighborhood.

After the *Fay-Gitz-Rice* hit has lasted nearly a half hour the show was closed by "The Reckless Eve" offering which features *Esther Jarrett, Cecil Summers* and *Jack West.* The comedy work of *Summers* stands out noticeably while a treat is the special music supplied by *William B. Friedlander.*

The feature film was the *Louise Glaum* picture, "The Lone Wolf's Daughter," an incoherent and aimless melodrama.

MARK.

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Get Production Offers

Following their tremendous hit at the 81st Street Monday *Frank Fay* and *Lieut. Gitz-Rice*, the new combination establishing a house record for a single night's attendance, received several production offers. Max Hart is handling the team which is also sought by the Century Roof management.

"BEFORE THEY WERE STARS"-CHARLES RAY

BY AN OLD TIMER

His Climb to the Top Has Been Slow But Sure—Has Had Great Variety of Theatrical Experience—Believes that Decency Pays in the Show World

WE all used to read Horatio Alger's popular books for boys—those inspiring volumes which related the vicissitudes and triumphs of the country boy who comes to the great city to win fame and fortune. Nothing ever daunted the rural youth, he worked hard and won wealth and happiness.

If Horatio Alger was alive to-day he would find material for a new book in

Charles Ray

who expresses more convincingly than any other screen actor the honest struggle of the American country boy against awkward circumstances. The dream of the rural youth to go forth and conquer the world, to attain what he most desires, is the dream of this interesting personality of the films. The reason for Ray's convincing portrayal is simple. He is virtually playing his own life on the screen, the struggle of a boy to express himself with dramatic perfection. Charles Ray worked hard and he has succeeded.

Born in Jacksonville, Illinois, the star imbibed the atmosphere of a country town. Here he was educated and here the desire to act was born during his school days. Despite repeated parental objection, young Ray determined to adopt a theatrical career.

Ray joined

A Troupe of "Barnstormers"

and traveled around the West and Middle West, playing all shades of drama, from musical comedy to tense tragedy. These uncertain days of hard work, meagre returns and varied performances were the basis of his present success. In this stock company Charles Ray learned the value of observation and hard work, qualities as essential to success as genius itself.

For five years he lived the strenuous existence of the small time artist, playing sometimes as many as six shows a day. A mere youth, he played roles that required the mellowness of experience. He did everything to make himself look older, but his efforts to take on a venerable appearance were not an unalloyed success.

After his repertoire work Ray appeared in

A Vaudeville Sketch

with Chester Conklin, later famous as one of Mack Sennett's comedians. This was excellent schooling for the young actor, for vaudeville audiences are notoriously exacting, and woe to the unfortunate performer who meets with their disapproval. Much action must be compressed within the space of a few minutes. The attention of the audience must be caught at once and held until the end of the act. This Ray learned to do.

Then came his

Debut in Motion Pictures

where Thomas H. Ince, always a good judge, saw that the boy was unusual. Ray was engaged and put into stock. It was the beginning of an apprenticeship in the films that saw the development of a raw character and the creation of an artist.

For years Ray continued to build the foundation of a finished role that he desired to play. Time and again he saw the opportunity to spring into a place of prominence, but it was not according to his well thought out plan. The foundation of an art, the technique and finesse of a genuine actor were his aims, and if the struggle took years, with small rewards and virtual obscurity, it did not matter in the end.

CHARLES RAY

One of the Most Popular Stars on the Screen Today. He Won His Conspicuous Position Through Talent, Study and Perseverance. Most of His Success Has Been in Rural Character Roles

Ray was under contract with Thomas Ince for many years before he found himself in the role that he knew to be his birthright. As supei as extra man, in minor parts, he saw stars come and go, shine for a brief moment and then lapse into the commonplace. For himself he chose a slow development that perhaps might mean a permanent contribution to the art of the screen.

Finally

His Opportunity Came

A picture called "The Coward" was produced. People who saw it recognized that Ray was an artist and that the screen had developed a real personality. He was not in the leading role even in that photoplay, playing second to Frank Keenan. But Ray knew that he had found the elusive character that was his very own.

The remarkable performance of the boy who was a coward and who, by the force of circumstance, became regenerated, made Charles Ray a star overnight. Perhaps not a star in the sense of incandescent reputation, but as a motion picture actor he had become a star in the full sense of that word.

After playing many dramatic roles with his usual skill, Charles Ray proved to his screen admirers that he was a comedian of the first rank when he appeared in a number of his famous stories all dealing with

Country Heroes

Millions have laughed over "The Hired Man," "The Nine O'Clock Town," "The Girl Dodger," "Greased Lightning," "The Busher," "Hay Foot, Straw Foot," "Bill Henry," "The Egg Crate Wallop," "Red Hot Dollars," "Alarm Clock Andy" and many others too numerous to mention. The psychological explanation of their survival in the memory of motion picture fans is the fact that Ray got under the skin of his audience. His appeal was human and that is perennial.

The Star's Career

is an inspiration for any boy. Charles Ray is a clean, fine fellow in private life. This is one of the most potent reasons for his success. "Charlie," as he is affectionately known to his old schoolmates and associates, was handicapped by a modesty and diffidence that would have deterred almost any other lad from mixing in the hurly-burly of life. But he determined to make a success in life by hard work and close study, something which is not very popular in these days of easy jobs and high pay, but Ray did not care for a meteoric success, he wished it to be lasting.

Perseverance

By sheer talent, studious endeavor and persistency he has perserved for eight years until now he has reached the pinnacle of his profession. Often when directors were first attracted to his gifts and offered him pleasant roles, he chose the lesser parts because he wanted to develop his character abilities and realized that the slower the progress the better would be his artistic foundation.

Although inhabitants of Manhattan Island may maintain that an international reputation such as Charles Ray has, is incomplete without a visit to the Woolworth Tower, a ride on the subway or a lecture tour at Carnegie Hall, this well known star

Has Never Been to New York

or any other part of the East, for that matter. His life has been too crowded with hard work; he has been too eager to reach his goal, and the attraction of the gay city was not sufficient to make him pause.

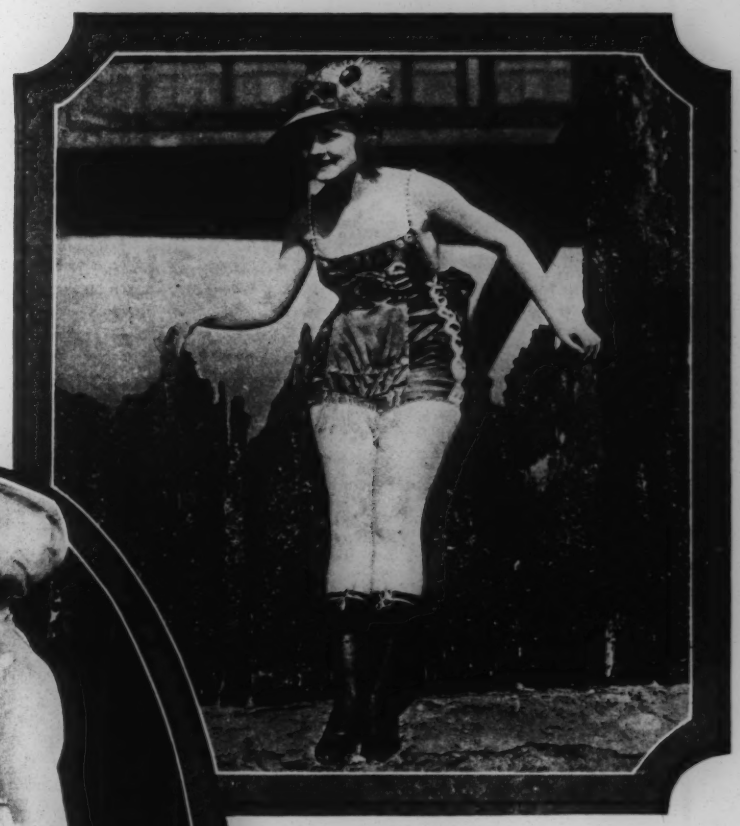
Ray has a strong admiration for the big town, but believes that it is distinctly provincial for local New Yorkers to speak too boastfully about their city, and he prides himself on the fact that, in spite of their declarations, he has been able to reach his present position without having to pay homage to Broadway. He expects to come over for a visit in the summer.

He admires particularly the good sportsmanship of New Yorkers, their ability to take what comes—pleasure or grief—like men.

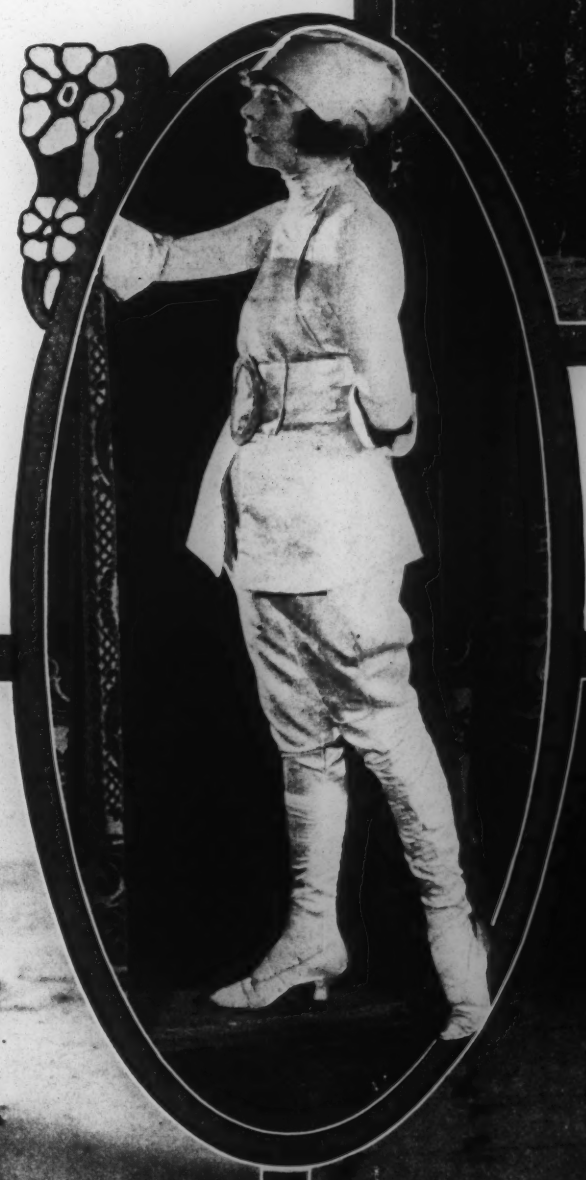
"It is a live, good-natured town," says Ray, "and I am looking forward to the day when I shall see the wonder city stretch before me."

(*Continued on page* 505)

CALIFORNIA IS JUST ONE BARE KNEE AFTER ANOTHER



Above is Harriet Hammond, of Paramount-Mack Sennett Comedies, who has a very watchful eye. But then so have we. We love to watch Harriet in any pose she assumes. For instance, her attitude below is so casual—a sort of "let me pin a dahlia on you, if you don't mind"



The exception which proves the above rule is demonstrated to the right. This Christie comedy girl has the only covered knees in West Coast captivity, but then she sails to the sky where air is always a bit brisk. Below we have a Fox Sunshine Comedy girl beckoning, as it were, to a lobster. (They say lobsters are sometimes ensnared that way in the Broadway district). Her shadow does not do her justice, but her furbelows—or rather furaboves—set her off to advantage

"OTHER MEN'S SHOES"

Irene Boyle, who plays the leading feminine role in Edgar Lewis' production of "Other Men's Shoes," which Pathe is releasing, believes that music hath charms and is here seen proving it

Crauford Kent, the mild minister who has not succeeded in accomplishing very much by his mildness, assures Irene Boyle that all will be well

Above, Edgar Lewis, the producer of "Other Men's Shoes" and many other successful photoplays. At the right, one of the most dramatic moments in the picture

LITTLE TRIPS TO LOS ANGELES STUDIOS

Lloyd Hughes Gives a Barn Yard Party —T. Roy Barnes Nicknames Pictures —David Butler a Handball Expert

A unique party was held last week on the barn-yard set which serves as part-location for "Wheelbarrow Webster", the Thomas H. Ince Special in which *Lloyd Hughes* is featured. Over one hundred tiny tots from a Los Angeles kindergarten were the guests.

At first the youngsters were inclined to be a trifle shy; but when *Lloyd Hughes* appeared propelling, in a bright red wheelbarrow, "Teddy", the clever dog who played in "Twenty Three and One Half Hours' Leave", the ice was immediately broken. And when the wheelbarrow became a 'jitney' for the small guests, their delight knew no bounds.

One precocious little chap, gravely inquiring as to "what kind of a dog" Teddy might be, was informed by Mr. Hughes that he was a Heinz.

"You know", Lloyd carefully explained, "..57 varieties"!

But much to the disappointment of "Wheelbarrow", the youngster failed to appreciate his brilliancy.

T. Roy Barnes is playing for the first time in motion pictures — and playing the lead at that! The well known variety entertainer is at the Goldwyn studio in Culver City, appearing in "Scratch My Back" by Rupert Hughes. *Mr. Barnes* had to his credit, twenty-four hours after he passed through the studio gate, a new name for motion pictures. He dubbed them "the jumping tintypes."

The humorous and pathetic are often so closely allied that it is not very surprising to learn that *George Walsh's* most amusing screen incident verged on the piteous. A short time ago the Fox star was startled upon receiving a letter from a woman in Australia claiming him as the husband who had deserted her fifteen years ago. In this instance *George Walsh's* birth certificate and school record served him well—for at the time of the husband's desertion *George* was just twelve years old and attending school in New York.

Delayed in filming scenes near Santa Barbara by the recent rains in California, *May Allison* and the company filming "The Cheater", by Henry Arthur Jones, for Metro, were obliged to defer for several days their return to the Metro studios in Hollywood.

California's Second Industry

"Next to motion pictures, automobile stealing is the largest industry in Southern California," *Albert Shelby Le Vino* of the Metro scenario department told the Hudson salesman when he purchased a new Hudson speedster recently. *Mr. Le Vino* lost his Buick to auto thieves several weeks ago, but as he was contemplating a trip to New York, he did not greatly mourn the loss. Now that he has decided to remain in Los Angeles, Mr. Le Vino declares he wants to do everything possible to further growing industries.

"I bought a high-powered car to make it easier for the thieves to get away," he explained.

Bert Lytell is not entirely happy over a scene in his next picture, "The Temple of Dawn," in which he rescues a small child from an attacking lion.

"Do you know," said *Mr. Lytell,* "Metro is negotiating the purchase of three lions! Goodness knows, if the first one isn't killed—well, there'll be no need of any more so far as I'm concerned!"

A Handball Star

Handball is young *Dave Butler's* pet exercise for keeping in condition. The "cheer-up boy," of the screen, who is at present working on his first star picture for the D. M. Schwab Productions, Inc., at the Hollywood Studios, spends all of his spare time away from the studio, in the courts at the Los Angeles Athletic Club, and there is always a big crowd on hand to watch Dave in a match game. He lands a powerful wallop on the little ball and his eye for judgment is continually talked about by the fans in attendance.

Major Robert Warick, the Lasky star, will tell you a thing or two about young *Butler's* proficiency at the great indoor game, the Major being one of the best little opponents the new star has taken on for a game. Out at the Hollywood Studios Dore N. Schwab, president of the big corporation, has given orders to have a court erected for *Dave,* and the latter has issued challenges to several of the Athletic Club's star players to meet them just as soon as the new court is completed. Incidentally the members of his supporting company are evincing great interest in the sport that will be afforded them between shots.

In New Home

The Marshall Neilan Company has removed its picture equipment and business headquarters to the Hollywood Studios on Santa Monica Boulevard and work on a new production is expected to start soon. The Neilan organization has taken over one entire unit of the new plant which was constructed in 1919 under the supervision of John Jasper, formerly a studio manager for Charles Chaplin.

Helen Holmes, the "railroad girl" of motion picture renown, is her own dressmaker. She's not boasting of the fact nor advertising it. But if you ask her, she'll cheerfully admit it. "After I'd been in the pictures for a while," says *Miss Holmes* in explanation, "I decided that I'd best keep my time occupied in other ways than just acting. I'm not trying to boycott the modistes but I enjoy making my own gowns and even if I do say it myself I think most of them are very nice."

Cecil B. de Mille is very reticent about his next picture. Rumor says that it will be a Christian Science story.

Conrad Nagle will be made a star by the Mayflower corporation in a film version of Robert W. Chambers' "Athalie."

Louise Huff, who appeared as co-star with *Jack Pickford* in many films, has become the wife of Edwin Stillman, a New York manufacturer, and has announced her retirement from the screen.

"Madame X"

Another spectacular picture may be expected from the hand of *Frank Lloyd,* whose filming of "The Tale of Two Cities" and "Les Miserables" will never be forgotten by those who have seen them. Having purchased "Madame X," the most brilliant of all the plays of Alexander Bisson, the Goldwyn Company has turned it over to Lloyd with instructions to beat his own record. A double assurance of its quality is contained in the fact that *Pauline Frederick* will play the title role.

William D. Taylor is preparing to take up work on the first of the all-star pictures to be featured by Paramount as William D. Taylor Productions. The first one of these is to be a screen version of the stage play "Young America." *Lewis Sargent,* who played "Huckleberry Finn," will have the principal role in the picture.

William V. Mong, who portrays the character of "Necessity" in "Burning Daylight," soon to be released through Metro, is an extensive hog raiser. Fourteen miles from Los Angeles is a well-stocked ranch with "Bill" as foreman-owner, and each evening finds the actor-rancher racing for his joy and pride—his pork pasture.

The novel experiment of two directors working side by side on a story being filmed is going along with fine results, in the case of *Bessie Love's* first independent production. *Joseph de Grasse* and *Ida May Park* are working with entire harmony and Pres. A. J. Callaghan of the company declares that already the innovation has to his mind more than justified itself.

The estate of William Wrigley, Jr., the chewing gum magnate in Pasadena, California, was used for the filming of scenes for "Children of Destiny," a Weber production released through Republic. The mansion serves as the exterior of a private gambling place in France.

(Above) "What are the wild waves saying?" Tom Moore, Goldwyn star, wonders as he leans against the doorpost of his California home. Just above, we see the orderly way in which the Goldwyn studios keep their furniture always ready for use

HARRY VON
HALL OF FA
A RECORD THAT WILL S

It is with great pleasure that I announce my twenty-eighth anniversary as a song writ
generous support they have always given me, and trust that I will always
the goods. I submit my twenty-eighth jubilee Ballad WHEN THE HARVEST MOON

BALLADS

MY OLD NEW HAMPSHIRE HOME
Down Where the Swanee River Flows
WHERE THE SWEET MAGNOLIAS BLOOM
When the Harvest Days Are Over, Jessie, Dear
I WONDER IF SHE'S WAITING?
Down Where the Cotton Blossoms Grow
THE MANSION OF ACHING HEARTS
THE BIRD IN A GILDED CAGE
JENNIE LEE
In a Village by the Sea
SOMEBODY'S WAITING FOR ME
STORIES THAT MOTHER TOLD ME
I'LL BE THERE, MARY, DEAR
When Kate and I Were Coming Thro' the Rye
DOWN ON THE FARM
The Sentinel Asleep
In the Evening by the Moonlight, Dear Louise
Where the Morning Glories Twine Around the Door
JUST SING A SONG FOR IRELAND
Last Night Was the End of the World
ALL ABOARD FOR BLANKET BAY
A LITTLE BUNCH OF SHAMROCKS
THEY ALWAYS PICK ON ME
Someone's More Lonesome Than You
JUST AS YOUR MOTHER WAS

ANOTHER CAROLINA SUNSHINE
WHEN THE
HARVEST MOON
IS SHINING
A WONDERFUL HARMONY BALLAD. A HIT.

EDDIE CANTOR AND VAN AND SCHENCK'S
BIG HIT IN ZIEGFELD'S FOLLIES
ALL THE BOYS LOVE MARY
LYRIC BY ANDREW B. STERLING

BILLY JEROME'S WONDERFUL COMEDY LYRIC
WEEGEE WEEGEE
TELL ME, DO!
IT'S THE CRAZE OF THE COUNTRY

NOW IS THE TIME TO PUT THIS HIT ON
CAROLINA SUNSHINE

My Hits 189 T 20
WALTZ SONGS
Dow re the Wurzy Flows
UNDER THE ANHER BUSH
And Home Is Ros
On a Sun Afternoon
My Li ney Isle
TAKE BACK TO NEW TOWN
ALL ARD FOR DR AND
IN T WEET BYE BYE

MARCHSONGS
ALONE
Just Sweet Girl
Whe lowers Bloom ingtime
WAIT THE SUN SHI ELLIE
BYE EARIE
SUN TIME
MARCH TO THE MUSIC E BAND
WHEN BAND BEGI PLAY
I Wan l Just Like l That
Ma Dad
GOOD BOYS
DO YOU E THIS WOMAN YOUR LAW IFE?

HARRY VON TILZER PUBLISHING C

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SAN FRANCISCO—PANTAGES THEATRE BLDG., Suite 209. Carl Lamont, Mgr. — OIT—TUX

...N TILZER'S ...AMOUS HITS ...LSTAND FOR ALL TIME

MY HITS FROM 1892 TO 1920

...y as ...g writer. I want to thank all my pals and friends in the profession for the ...ways ... that support by fair and square business methods and by delivering ...ARVE...OON IS SHINING, and the greatest bunch of song hits I have ever published.

My Hits from 1892 to 1920

WA...ONGS

Dow...ere the Wur... Flows
U... THE ANH... BUSH
And H...e Is Rose
On a S... Afternoon
My L...ney Isle
TAKE ...ACK TO NEW... TOWN
ALL ...RD FOR DR... AND
IN ...WEET BYE... BYE

MA...ONGS

AL...ONE
Just O...eet Girl
Whe...lowers
Bloom...ingtime
WAIT ...HE SUN SHI...
...ELLIE
BYE ...EARIE
SU...TIME
MARCH ...TO THE MUSIC ...E BAND
WHE... BAND BEGI... PLAY
I Wa...l Just Like ...l That
M... Dad
GOOD... BOYS
DO YO...E THIS WOMA... YOUR LAW... WIFE?

TED LEWIS'S RIOT SONG IN THE GREENWICH VILLAGE FOLLIES

WHEN MY

BABY SMILES AT ME

THE SONG THE ACTORS ARE SINGING

A COMEDY SCREAM

HE-WENT-IN-LIKE-A-LION AND CAME-OUT-LIKE-A-LAMB

LYRIC BY ANDREW B. STERLING

GOING BIGGER THAN EVER

THEY'RE ALL SWEETIES

NOW IS THE TIME TO PUT THIS HIT ON

CAROLINA SUNSHINE

COON AND NOVELTY SONGS

ALEXANDER, DON'T YOU LOVE YOUR BABY NO MORE?
MOVING DAY
MY JERSEY LILY
HANNAH, WON'T YOU OPEN THAT DOOR?
CHOCOLATE DROPS (Inst)
WHOA, BILL (Inst)
Won't You Roll Them Eyes?
I JUST CAN'T HELP FROM LOVING THAT MAN
CUBANOLA GLIDE
UNDER THE YUM YUM TREE
I LOVE IT
I'LL LEND YOU ANYTHING EXCEPT MY WIFE
KEEP YOUR FOOT ON THE SOFT PEDAL
I LOVE MY WIFE, BUT OH, YOU KID
IDAHO
I REMEMBER YOU
DON'T TAKE ME HOME
TOP O' THE MORNING, BRIDGET McCUE
MARIUTCH AT CONEY ISLE
TAFFY
MAKING EYES
ARE YOU COMING OUT TO-NIGHT, MARY ANN?
COAX ME
I Want to Be the Leading Lady
MY LADY HOTTENTOT
I'D LEAVE MY HAPPY HOME FOR YOU
I AIN'T A-GOING TO WEEP NO MORE
OH, OH, MISS PHOEBE
GOOD-BYE, ELIZA JANE
What You Going to Do When the Rent Comes 'Round?
ON THE SOUTH SEA ISLE
ON THE HOKO-MOKO ISLE
On the Old Fall River Line
LOVE ME WHILE THE LOVING IS GOOD
AND THE GREEN GRASS GREW ALL AROUND
I SENT MY WIFE TO THE THOUSAND ISLANDS
I WANT A DOLL
Can You Tame Wild Wimmin?
I'D DO AS MUCH FOR YOU
WHAT A FOOL I'D BE
THE RAGTIME GOBLIN MAN
KNOCK WOOD

...ISH...G COMPANY
222 WEST FORTY-SIXTH STREET
NEW YORK

...N SCHE... Prof. Manager
MURRAY BLOOM, Supervisor

...ONT ST. ...arrison, Mgr.
PHILADELPHIA—KEITH THEATRE BLDG. Suite 705. Harry Link, Mgr.

...OIT—TUXEDO HOTEL Ted Emery, Mgr.
LONDON—Herman Darewski Music Pub. Co.

At the top of the page, Constance Talmadge points out a vision of herself as a regular vamp in search of a sinner in the First National picture of that name.

"IN SEARCH OF A SINNER"

Constance Talmadge A Capricious and Charming Young Widow

A John Emerson-Anita Loos Production. Released by First National.

Georgiana Chadbourne	Constance Talmadge
Jack Garrison	Radcliffe Fellows
Jeffry	Corliss Giles
Sam	William Roselle
Helen	Marjorie Milton
Katie	Evelyn C. Carrington
Valeska	Lillian Worth
Henry	Arnold Lucy
Roue	Charles Whittaker
Waiter	Ned Starks
Policeman	William Boshell

Were it not for the pleasure of seeing Miss Talmadge plunge into and extricate herself from amazingly unreal situations and capture the hero in spite of himself, it is doubtful whether "In Search of a Sinner" would prove its worth.

The story is obvious, starting with Georgiana Chadbourne, the very youthful and unhappy wife of a painfully *good* and geologically inclined old fossil. His timely death leaves Georgiana free and determined to find a "wild man," wicked enough to suit her. She finds her ideal in Central Park, flirts with him—involves him in a hand to hand scuffle with a park policeman while she escapes only to find that her "wild man" is the best friend of her brother-in-law and host, and his ideal model of goodness.

Despite this shock, Georgiana is madly in love. The sudden illness of a relative leave Georgiana alone to entertain Jack Garrison, the young and impetuous lover, which she does, posing as the fickle wife of her brother-in-law.

Of course Jack cannot withstand her brazen advances, he thinks he has betrayed his friend but in the end, of course, everything is cleared up.

The gentleman at the left is an authority on vertebrae. He is here shown at work.

Not even a bill of fare can interrupt young love's dream as seen here.

"IN WALKED MARY'

June Caprice Is Delightful In Spite of Weak Capellani Play

Adapted by George D. Proctor from a play by Oliver D. Bailey. Directed by George Archainbaud. Released by Pathe.
Mary Ann Hubbard.....June Caprice
Dick Allison.....Thomas Carrigan
Wilbur Darcey.....Stanley Walpole
Betsy Caldwell.....Vivienne Osborne
Mammy.....Frances M. Grant

"In Walked Mary" is just another variant of the "Cinderella" story, rather less skillful than most. There is so little to the adventure of the heroine in this case that much of the time is occupied with nothing at all. George Archainbaud has done his best with what little story was at his disposal, and his direction is as always completely satisfying. But to stretch such a meagre plot over five reels is a bit thick, or to be more exact, a bit thin.

Mary Ann is a little mountain nymph who hails from Dixie. She is an orphan and none too well off in the matter of this world's goods. So she goes to the city to the home of a young man who has promised to befriend her in time of need.

Of course Mary Ann is dressed in her Sunday-go-to-meeting clothes, but the most modish ginghams adapted for mountain wear are a little out of place among the latest Paris creations. So the young man decides to apparel Mary Ann in a suitable fashion. She takes to it like a duck to water, but things are said which start the gossips talking. At last even Mary Ann hears things that set her to thinking, so she leaves her finery behind her, and returns to the mountains. Once she has gone, the young man realizes that she and she alone is the girl for him. He follows her and romance does the rest.

June Caprice is never less than charming, even when she is handicapped by a loose and obvious story.

Fine feathers make a fine bird of June Caprice in "In Walked Mary." (Pathe) (Below)

What could be sweeter than a little Dixie maid of the mountains caught unawares pursuing her daily toils? Here is a snapshot of June Caprice as Mary Ann Hubbard in "In Walked Mary," helping her old nigger mammy wind wool.

At the top of the page, little Mary Ann is fondling her pet kitten. In the old story of Cinderella, all the livestock about the place was changed into horses and coachmen, but in "In Walked Mary" the cat remains cat though Cinderella becomes a fine lady.

"THE WOMAN GAME"

Elaine Hammerstein Admirably Suited In Selznick Picture

Story by Leighton Osmun and Frank Dazey. Scenario by G. Marion Burton. Direction by Wm. P. S. Earle. Released by Selznick.

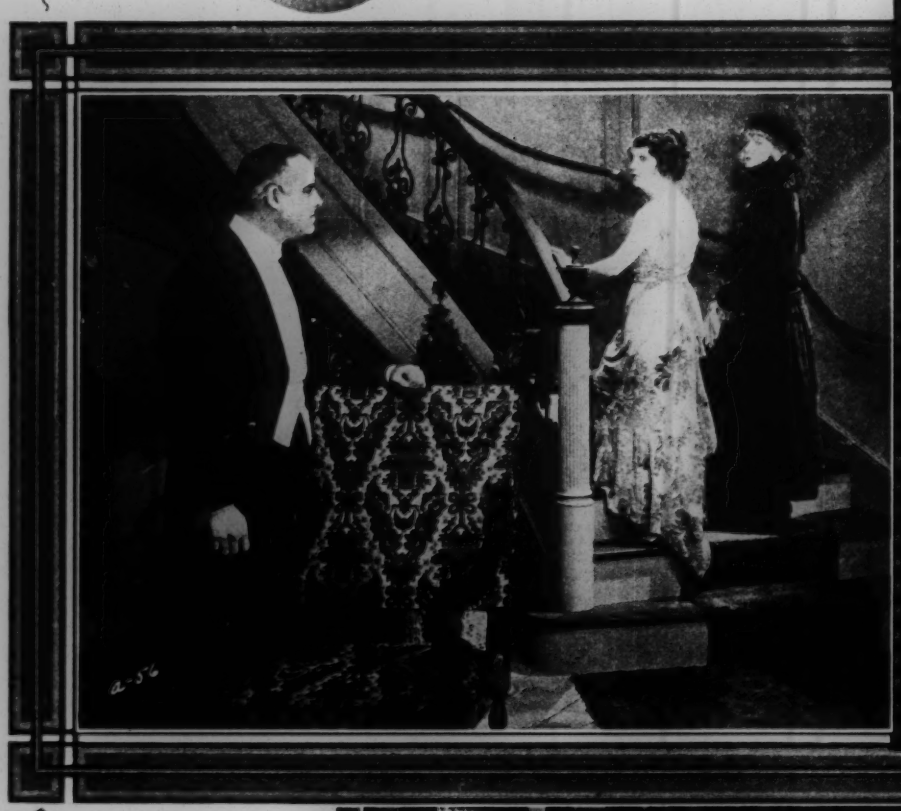
Amy Terrell.....Elaine Hammerstein
Andrew Masters.....Jere Austin
Capt. Davenent.....Louis Broughton
Mrs. Van Trant.....Ida Darling
Mr. Van Trant.....Charles Eldridge
Jacky Van Trant....Lawrence Van Trant
Mrs. Smythe-Smythe.....Ida Darling
Mrs. Terrell.....Blanche Davenport
Leonard Travers.....James Morrison

The theme of Elaine Hammerstein's third Selznick Picture is decidedly a battle between the sexes. Although the subject is trite, the interest in this picture is retained because the producers have used lavish methods to make it so. In the act of portraying the "woman" in the game, Miss Hammerstein works in her accustomed impressive manner.

Amy Terrell (Elaine Hammerstein) is active in the circles of New York's society world where she is welcomed because of her beauty, her cleverness, and the friendship of designing women who find ways to use her to their own advantage.

A party is given by Mrs. Freddy Van Trant, Amy's friend. Here Amy is entertaining a gentleman of great wealth and a confirmed woman-hater. He is interested, however, in old-fashioned girls, and Mrs. Trant makes Amy play this type so that Masters will become attracted to her. Amy continues the role and Master's infatuation for her grows.

Mrs. Van Trant becomes involved in an affair with another gentleman, and scandal mongers hear about it. She brings Amy into the affair by tricking her in a way that the gossips change their thoughts to the innocent young girl. Masters straightens that out by announcing his proposal to marry Amy and after he assures her of his complete confidence in her saying that she has only been playing the "woman game," she assents.



(Above) Elaine Hammerstein and her companion are not pleased with what the villainous-looking gentleman has just said in "The Woman Game" (Selznick). At the right, above, she is listening to an old-fashioned declaration of love. At the right, below, she hears a more modern version of the same story

"THE FORBIDDEN WOMAN"

Latest Equity Feature With Clara Kimball Young Has Old Love Story

Produced by Equity Pictures Corporation. Story by Leonore J. Coffee.

Diane Sorel..... Clara Kimball Young
Malcolm Kent.....Conway Tearle
Andrew De Clermont.....Jiguel Lanoe
Madame De Clermont....Kathryn Adams
Edward Harding.....Winter Hall
Luisa.....Milla Davenport
Jimmy.....Stanton Williams
The Butler.....John MacKinnon

"The Forbidden Woman" has a conventional story, but the Equity Pictures Corporation has expended thousands of dollars in picture settings and Clara Kimball Young wears an array of gowns that would bankrupt many a poorer corporation.

The title is misleading. The picture is not as spicy and suggestive as one might imply. There are several scenes that indicate that there might be some immorality lurking in the offing but the story wends its way in such a manner that not once does Diana Sorle, the actress, steep herself in sin.

In "The Forbidden Woman" Miss Young is the toast of Paris. One Andrew De Clermont worships at her shrine but since he is married and has loose morals, Miss Sorel writes him a sweet note saying that owing to former ties she can no longer have anything to do with him. Whereupon he up and commits suicide. Miss Sorel to extricate herself from the natural embarrassment goes to America. Here she takes a rest prior to opening in a new show, and in a picturesque country place meets Malcolm Kent and they fall in love. Kent's sister is the widow of the man who was infatuated with Diane in Paris. It is all straightened out when the sister tells of the letter she found which exonerates Diane from all blame. Then she and Malcolm resume their love making.

The acting of Miss Young measures up to the usual Young standard, and of course she appears to excellent advantage in everything she wears.

Clara Kimball Young in "The Forbidden Woman" (Equity) is the toast of Paris.

(Left) Breakfast in bed at noon. Though she moves to America she brings her French customs with her.

"THE VERY IDEA"

Taylor Holmes Metro Production Is Based On Farce

"The Very Idea" is the second of the Taylor Holmes, Inc., productions. It is a film adaptation of another successful stage farce that recently played on Broadway.

The main theme is, of course, absolutely farcical. The story deals with the paternal and maternal ambitions, respectively, of Gilbert and Edith Goodhue, a young couple who have plenty of money and no children. Edith's brother, Alan is a eugenics enthusiast. He persuades the Goodhues not to adopt a baby from a home but suggests that they pay their chauffeur and maid, an engaged couple, who, according to his theory, are splendid subjects for matrimony, enough money to enable them to marry.

There is an understanding between all concerned that the baby is to be adopted at birth by the Goodhues, and announced as their own. After the chauffeur and the maid consent, the Goodhues take a trip to Florida while waiting for their heir. When the baby arrives, the mother refuses to give it away and trouble commences. Gilbert, in the meantime, has bragged to his friends about the acquisition to the family and callers begin to come to see it. However everything turns out satisfactory when Edith whispers that they won't have to buy or adopt a baby after all.

At the left, Taylor Holmes in "The Very Idea" (Metro) sneaks a most unsatisfactory kiss from his wife through the bars.

Above, Fay Marbe indulges in a dainty kick which Taylor Holmes examines closely. Below, Taylor Holmes inspects a young male octette with a view to selecting one to adopt as an heir.

THIS WEEK'S BROADWAY PICTURE SHOWS

Rivoli Has Fine Musical Program—Good Amusement Provided Strand Patrons—Good Spirits Week at the Rialto—Capitol Singers in "Pagliacci"

THE RIVOLI

High Standard Maintained in Music and Films

The Rivoli mantains its consistently high standard this week, though honors, we believe, should go to the musical part of the bill. The popular *Overture* from *William Tell* was given a most graceful and charming rendering under the baton of Conductor Stahlberg.

A most pleasing effect was also achieved during the showing of a Paramount-Post Scenic by the use of the Rivoli-Rialto chorus of male and female voices singing off stage. Though this idea is by no means new, it was notably effective in this instance.

The chorus was also programmed as supporting *Edoardo Albano* in the *Barcarolle* from *La Giaconda*. To the regret of the writer, this piece was not given at the second Sunday performance, so we must pass up judgment.

An organ solo—*America the Beautiful* (MacFarlane) was played by Firmin Swinnen.

The feature picture, "His House in Order," is a Paramount-Artcraft film, and presents *Elsie Ferguson*. Her principal support are *Holmes Herbert* and *Vernon Steele*. The story is trite and has a strong resemblance to many such others in situations and procedure. The picture is never really dull, however, thanks to the power and keen understanding of *Miss Ferguson's* acting. Noble help to this end is also given her by a particularly able cast. The well known artistic hand of Hugh Ford, who directed the piece, is quite evident in the lavish though highly correct settings, and the general all 'round smoothness of the production.

"Good Night Nurse," billed as a "George Hovey Comedy," was effective in getting the audience into a conversational mood. From the first minute-and-a-half of this film, it was evident that the picture was to be neither funny nor exciting.

A Rivoli Pictorial showed an airplane proceeding at a height of 18,000 feet over the Swiss Alps, and then, by way of variation, some animal scenes in Central Africa. There were also some wonderful views of Uncle Sam's submarine fleet (or a small part of it) dashing madly off and then submerging, without apparently lowering speed. Applause was sounded in sprinkled handclaps.

THE STRAND

An Amusing Program with Constance Talmadge

Genuine diversion awaits those in search of fun and laughter at the Strand and a large audience witnessed the initial performance on Sunday afternoon. From the overture to the scenic, which was remarkably interesting, the program was a vivacious one.

Musical comedy fans recalled "The Firefly" with great pleasure when The Strand Symphony Orchestra, conducted by *Carl Edouarde* reviewed the most popular numbers from that pleasing play in the overture.

The Strand Topical Review was mostly European in its subject matter and whisked us from the new Hohenzollern home in Doorn, over the Alps in a plane and down to the quaint sports and "2.75" of Barbados.

Malcolm McEachern, basso, was carded as singing the *Bedouin Love Song* (Pinsuti) but the writer regrets that he did not make an appearance until late in the afternoon.

"A Philistine in Bohemia" a rather disappointing adaptation of a story by the master of humor and pathos, O. Henry, related the love affair of a boarding-house keeper's daughter which ended happily upon the discovery that her suitor is a wage earning board-paying cook in a Bohemian restaurant instead of a credit seeking prince.

It is with pleasure that Strand audiences will welcome Miss Estelle Carey back. Her selection is *Mother O Mine* (Tours).

The feature picture is a John Emerson-Anita Loos production entitled "In Search of A Sinner" in which Joseph M. Schenck presents Constance Talmadge. The program includes a Bray cartoon and Chester Scenic of rapid-shooting and scenery in Japan which alone is well worth the price of admission.

The organ solo "A Royal Procession" (Spinney) closes this week's performance.

THE RIALTO

"Good Spirits" Week Recalls Good Old "Wet Days"

It is "Good Spirits" week at the Rialto.

Some idea as to the general status of a program carrying out a "Good Spirits" week may be adduced by a glance at the layout: some selections by the Rialto orchestra from "The Prince of Pilsen" (G. Luders) score; Rialto Magazine, which had some current weekly references to the attitude of New Jersey in the passage of legislation favoring the manufacture of 3 per cent beer; bass solo, *Down Deep Within the Cellar* (E. Muhler), by *Emanuel List;* Prizma pictures of "The Ghost of John Barleycorn" soprano solo by *Helen Thomas*, entitled *Absinthe Frappe*, from "It Happened in Nordland" (Victor Herbert), the Lasky picture, "The Six Best Cellars," with *Bryant Washburn* and *Alcoholic Blues* (A. von Tilzer), by the Rialto orchestra.

There were some close-ups of the "wet" condition in Havana, with *John J. McGraw*, the manager and part owner of the New York Giants, enjoying a refreshing libation within the confines of his race track property in Havana.

The Prizma has some beautifully colored scenes of some celebrated "drinks" of former happy days for the drinkers, one showing a wonderfully tempting and appetizing mixture known as the Bronx cocktail, and when it is about to be consumed by the man in the picture the Rialto drummer yelled "Oh, Boy," and the house roared.

Mr. List sang his bass solo amid proper stage surroundings. Both he and *Miss Thomas* were applauded for their vocal efforts.

The *Bryant Washburn* picture runs along quietly at times, but there are several capitally worked comedy scenes that elicited spontaneous laughter from the Rialto audience.

The program also included a Christie comedy, entitled "Her Bridal Night," which was laughingly received and added zest to the program.

THE CAPITOL

"Pagliacci" Features Regular Program This Week

There was more satisfaction upon the face of Managing Director *E. J. Bowes* Sunday afternoon than there was the preceding week as the Capitol show for the current week had more quality and quantity than it did the week before.

In "Pagliacci" the Capitol has *Cesar Nesi*, one of its tenors, extending himself to the limit in the role of *Canio*, *Nesi* acquitting himself creditably. His solo work was carried along impressionably, the tenor's voice registering strongly all the way. *Irene Williams* was Nedda and she sang the difficult role with feeling and expression.

Other principals were *Raymond Hunter*, *William Robyn* and *Bertam Bailey*, who rendered excellent vocal aid in making a successful presentation of the opera. There was also an ensemble that filled the stage acceptably. Again must praise be bestowed upon the masterly accompaniment by that splendid Capitol orchestra under *Nathaniel Finston's* direction.

While Leon Cavallo's opera was the feature, the picture card was the Paramount Artcraft production of the George Barr McCutcheon story, "Black Is White," with *Dorothy Dalton* as the star.

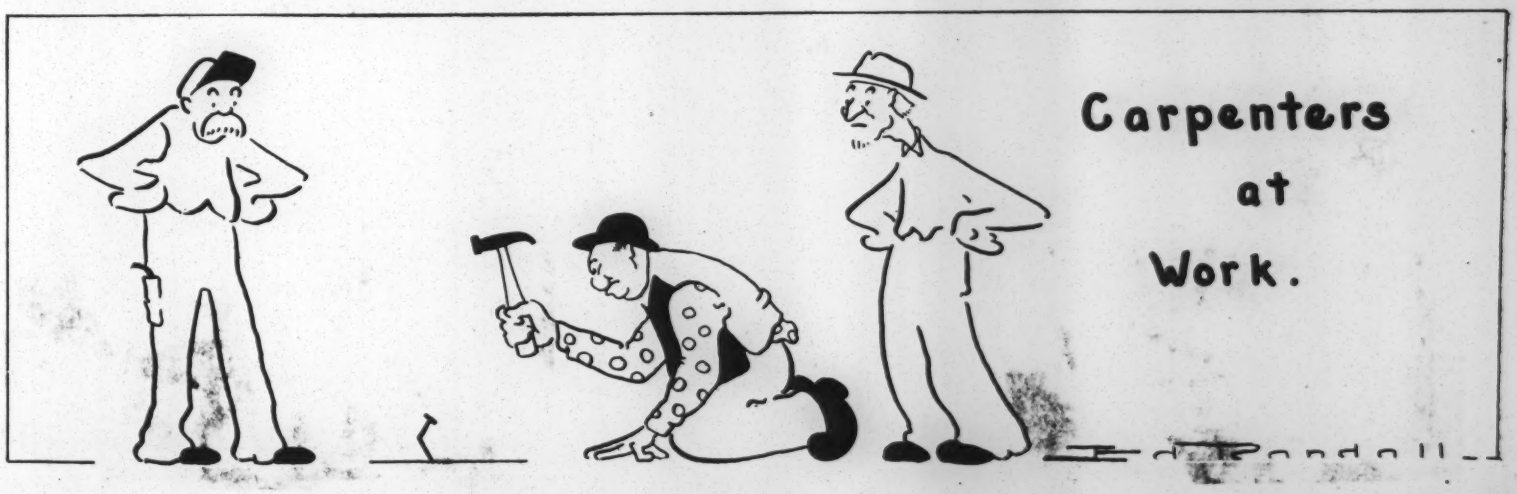
There were no vaudeville features. The program did not include another installment of the William J. Flynn secret service stories.

There were the usual Topics of the Day, current events selected from the film weeklies and some picturesque scenics (pictures) that enhanced the value of the Capitol's entertainment.

Arthur Depew again came to the front with an organ solo, *Depew* making that sweet-toned instrument do everything but talk.

And that Capitol Symphony Orchestra, with *Mr. Finston* conducting yigorously and impressively, offered as an overture, "Orpheus In the Underworld" (Offenbach). It made such an impression that the audience applauded enthusiastically and *Finston* permitted the musicians to stand and acknowledge the reception.

"Money Talks," a William Fox Sunshine film comedy, with *Mack Swain* as the chief funmaker, was amusing in spots.



"SILK HUSBANDS AND CALICO WIVES"

House Peters Returns to Screen in Equity Picture With Familiar Story

Story and scenario by Monte M. Katterjohn. Directed by Alfred E. Green. Released by Equity.

Deane Kendall.....House Peters
Edith Beecher.....Mary Alden
Marcia Lawson.....Mildred Reardon
Jerome Appleby.....Edward Kimball
Alec Beecher.....Sam Sothern
Georgia Wilson.....Eva Novak
Charles Madison.....Vincent Serrano

Some day some interested statistician will delve into the annals of the past and ferret out the name of the person who wrote the first story about the wicked, wicked city and the righteous and holy countryside.

In "Silk Husbands and Calico Wives" (isn't that a picturesque title?) a country lawyer wins a big case and goes to the city to make a name for himself. He has great ambitions and not the least part of them are for social position. His wife, however, is a person of exceedingly simple tastes.

Of course, there is a vamp. There always must be in a story of this kind. She makes up her mind to break down all domestic bliss in the lawyer's household at any cost. So she introduces an artist (artists are all immoral, you know, and their studios are veritable dens of vice) to Mrs. Lawyer. After a rather hectic adventure in which the innocent wife escapes unharmed, the lawyer is brought to see the folly of his way. He follows his wife to the old home town where she has fled to partake of the solace of bucolic uneventfulness. There they settle all their differences and the primitive virtues win the day.

House Peters and Mary Alden in "Silk Husbands and Calico Wives" (Equity) exchange views about woman's place being in the home. (Above)

At the left, House Peters is determined that his wife shall go into society even if he has to button her up the back.

At the right, Mary Alden in the arms of a he-vamp (Vincent Serrano) suddenly comes to her senses.

"MOTHERS OF MEN"

Excellently Acted and Directed Edward Jose Production

Adapted by Charles Whittaker from the story by William Henry Warner and De-Witte Kaplan. Directed by Edward Jose. Released by Republic.

Marie Helmar.....Claire Whitney
Captain VonPfaffen.....Lumsden Hare
Paulette .....Martha Mansfield
General De La Motte..Arthur Donaldson
Mrs. De La Motte.....Zeffie Tilbury
Lieut. Gerome De La Mott...Gaston Glass

If excellent direction and fine acting can carry a picture to success in spite of its story, "Mothers of Men" should rank with the most successful. From first to last there is not a wasted foot of film or an incident that does not carry the action forward in the simplest possible manner.

The cast, too, works with a certainty and sureness of characterization that almost makes one forget that the story is theatrical and some months out of date.

According to this story, a young Austrian girl has been tricked into a compromising situation by an Austrian officer in the days just preceding the outbreak of hostilities. She has fled to relatives in Paris and has kept her own counsel about her past. But when she and the son of the house fall in love with each other, she realizes that he must be told. So the day before the wedding she writes a letter explaining.

After the wedding the letter is returned to her undelivered, but it is too late then to tell. Things go on uneventfully until the war starts. Then in the household of her husband's father, a French general, she finds her Austrian betrayer in the guise of a butler, spying. He forces her to get some information for him on threat of being exposed. She, however, gives him wrong information, the enemy is routed, the spy meets his death at her hand, and she finds at the last minute that her husband has read her letter.

This is such stuff as plays are made of, but it has little bearing on life as it is lived. Claire Whitney's poignant performance of the girl does much toward making the picture worth while.

Claire Whitney in "Mothers of Men" (Republic), is threatened with exposure by Lumsden Hare unless she helps the cause of Austria.

(Above) Claire Whitney is discovered in a compromising situation. At the left, the family of Lieutenant De La Motte discuss the marriage of their son

SCREEN NEWS OF THE WEEK

FRANK H. HITCHCOCK MAY WIN PLACE IN U. S. SENATE

May Succeed Senator Smith of Arizona in 1921—Such Result Would Give Amusement Interests A Representative in Congress

A MOVEMENT is emanating from Arizona to send Frank H. Hitchcock, former United States Postmaster General, to succeed Senator Marcus A. Smith, whose term expires in 1921. Mr. Hitchcock is reported to have established a legal residence in Tucson, Arizona. He owns a one-half interest in the Tucson Citizen.

If this plan materializes and Mr. Hitchcock is elected to wear the Senatorial robes, the amusement interests of the country will have a champion in the halls of Congress. Mr. Hitchcock is a Republican, while Senator Smith is a Democrat.

Mr. Hitchcock is ably qualified to go to the Senate. He is a lawyer. He has attained several big office commissions through his ability and integrity. In addition to being Postmaster General in the cabinet of President Taft, he was also attached at one time to the Department of Agriculture. He was manager of the Presidential campaign of Mr. Taft in 1908. In 1908-09 he was chairman of the Republican National Committee. And now it develops that he is the leading strategist in the direction of the campaign of General Wood to win the Republican nomination for President.

Mr. Hitchcock is known to have legally represented some big film interests and at present is reported as being allied with the Du Ponts in their directorship connections with Goldwyn Pictures Corporation. Through Goldwyn he is indirectly associated with the Shuberts. He is also one of the directors of the Capitol Theater, at Broadway and Fiftieth Street.

There has been repeated talk about William A. Brady being sent to Congress, but it is doubtful if the Brady boom amounts to anything more than Broadway gossip. If Mr. Hitchcock reaches the Senate a long desired representation for things theatrical in Washington will have been achieved. Everybody in the film and stage world will follow the Hitchcock boom with great interest. If he and Mr. Brady were both to reach the Congressional halls amusement interests will have ample cause for great rejoicing.

"Who's Who in Motion Pictures" to be Published

The Cinema Press Association, Inc., is to publish an annual illustrated volume: "Who's Who in Motion Pictures."

The offices of the new company are at 141 West 45th Street, and branches have already been established in Chicago, Los Angeles, London, Eng., Montreal, Toronto, Winnipeg and Vancouver.

The publication will fill the place in the motion picture world already filled in the world of statesmanship, letters, art, and industry by "Who's Who in America." The form of the volumes will be similar, and it is designed to furnish an authoritative reference book.

T. Roy Barnes in Film

Production of Rupert Hughes' Goldwyn Eminent Authors picture, "Scratch My Back," has begun under the direction of Sidney Olcott, with a scenario prepared by Rupert Hughes and E. T. Lowe, Jr. In the cast the four principal players are T. Roy Barnes, Helene Chadwick, Lloyd Whitlock, and Cesare Gravina.

Cast of Burton King Film

Production is now under way on "The Road to Arcady," by Edith Sessions Tupper, Burton King's first independent production, at the Mirror studios at Glendale, Long Island. Virginia Lee will be the star of this feature.

STUDIO IN FLORIDA

Character Pictures Buys Land in Tampico

Character Pictures Corporation has purchased a complete studio and laboratory at Tampa, Fla. In addition, thirty-six acres of land have been purchased on Oriental Island, which is situated just outside of Tampa.

A still larger studio and a large outdoor stage measuring 125 by 225 feet is to be erected there to give opportunity to big things. This means that Character Pictures will settle permanently in Florida and begin extensive production immediately. They will maintain, however, their present New York Office.

Alice Joyce Marries

Alice Joyce, the motion picture star, was married March 5 to James Regan, Jr., son of the proprietor of the Knickerbocker Hotel, Broadway and Forty-second street. Broadway gossip long has linked the names of the young couple. Miss Joyce was formerly the wife of Tom Moore.

Former Mrs. Gould in Films

Mrs. Frank Jay Gould, whose marriage was recently dissolved by the courts in Paris, has signed a contract to become a film star with a new British moving picture combination. She will receive a salary which is considered phenomenal for Great Britain, it is said.

Mrs. Gould was a chorus girl in the musical comedy "Havana" when Mr. Gould met her.

Issue Film "White Book"

Supervision of motion pictures is planned by the Presbyterian Board of Temperance and Moral Welfare, which has announced that a "white list" of approved pictures will be issued from time to time in an effort to condemn pictures characterized as a menace to child welfare and a cause of juvenile delinquency.

Congratulates Neilan

Marshall Neilan has received many congratulatory messages about his initial independent production, "The River's End," among them a telegram from F. J. E. Fitzpatrick, for six years a member of the Royal Mounted Police with which the story deals.

New Theater Uptown

David V. Picker opened his new Rio Theater on Broadway at 159th to 160th Street last Thursday night to a very enthusiastic audience who were loud in their praise of upper Manhattan's largest and most beautiful photoplay house.

The opening program, which was very elaborate, included Basil King's famous story "The Street Called Straight" a Goldwyn-Rex Beach production, a Mr. and Mrs. Carter DeHaven Comedy, natural color scenes, the Rio Review and several special features, such as interpretive dances, vocal selections, prologue to the feature and an exceptionally clever number entitled "The Birth of a New Theater" conceived and staged by Production Manager Francis A. Mangan.

Cast of "Blind Youth"

The cast of "Blind Youth," the second production made for distribution as a National Picture Theatres, Inc., subject, includes Walter McGrail, Leatrice Joy, Ora Carew, Clara Horton, Colin Kenney, Joseph Swickard, Buddy Post, Claire McDowell, Leo White, and Helen Howard.

IS THAT SO!

Hope Hampton the screen star whose first production, "A Modern Salome," is being distributed through Metro Pictures Corporation, returned last week on the Imperator from a flying trip to Europe.

Gladys Coburn is one of the latest additions to the cast of "The Law Bringers," in which Selznick will star *Zena Keefe*.

Mildred Cheshire, who has appeared in previous Selznick pictures, has signed a contract to play a part in "The Flapper" with *Olive Thomas*.

Rubye de Remer, formerly of Ziegfeld's Follies, and who has starred in motion pictures, is leading woman for *Eugene O'Brien* in "A Fool and His Money."

Gloria Hope has the feminine lead in Owen Moore's third Selznick Picture, "His Word of Honor."

Seena Owen, who appears with *Owen Moore* in his Selnick Picture, "Sooner or Later," has the feminine lead in "The Gift Supreme."

Faire Binney now appearing in "He and She," is in the cast of "The Blue Pearl," which is being distributed by Republic.

George B. Seitz has changed the title of a serial now in production at his studio in New York from "The Velvet Hawk" to "Velvet."

Tommy Carr, fifteen years old, who began his career as a screen actor twelve years ago with the Lubin Company is now working with the George B. Seitz Company and will appear in a prominent part in "Velvet," a serial now in production.

Marshall Neilan has engaged *Daredevil Campbell* for his third production to give the screen one of its greatest thrills by dropping from an aeroplane on to the roof of a fast-moving Pullman.

"Bull" Montana has just been engaged to play an important part in Marshall Neilan's third production.

Herbert Rawlinson, who is now engaged on his second production for Commodore J. Stuart Blackton, "The Soul Spinners," has just returned to New York City after two weeks of location work at White Sulphur Springs, West Virginia.

Percy Marmont, who is now working opposite *Billie Burke* in the production she is making for Famous Players is engaged this week in purchasing a house at Bayside, Long Island, as the concrete step for his establishing a home on this side of the Atlantic.

Maurice Tourneur is now working on the filming of "The Pavilian on the Links," by Robert Louis Stevenson, which when finished will be presented by the Famous Players Lasky Company.

George Neville will play Reuben Whipple, the town constable in the Griffith production of "Way Down East." Mr. Neville has just made a hit as the village gossip in "Shavings."

Enid Bennett is to appear in a screen version of Marjorie Benton Cooke's "The Incubus."

SCREEN NEWS OF THE WEEK

HENRY KING'S SPECIAL FILMS

Director is Advocate of All Star Casts in Screen

A piece of news which is of interest to all devotees of the screen is that Henry King has been engaged by the Jesse D. Hampton company to make six specials, with selected casts and full privilege to take whatever time he deems necessary for each task.

"Every director who has a deep interest in his vocation and wants to do some really creative work, both for the credit of himself and the art of motion pictures, looks forward to the time when he can make 'all-star' productions," he says.

"In the so-called all-star cast the director can develop every character to its utmost.

"With every chance for the players to show their full capacity, and shine without fear of what they do being cut for the greater glory of one individual, it stands to reason that they will assert themselves to the utmost.

Mr. King's work with "23½ Hours Leave" and "Haunting Shadows" lifted him into the front rank of picture makers. He is now making preparations for the first of his specials which will be an adaptation of Frank Spearman's story "Big Dick."

* * *

Bill Introduced at Albany

According to a bill introduced in the upper house of the New York Legislature at Albany by Senator Frederick M. Davenport of Oneida County, children under eighteen years of age will not be permitted to attend theaters and motion picture performances unless accompanied by parent or guardian. The present law applies to children under sixteen years of age. The same provision is made in regard to the employment of children for exhibition purposes.

"A MAN THERE WAS"

Radiosoul Presents Seastrom in Stirring Photoplay

The Radiosoul Film Company are presenting Victor Seastrom an American artist hardly known in the United States, but acclaimed in Europe as the "Prince of the Screen", in one of Henrik Ibsen's masterpieces, "A Man There Was." The story, symbolising the life of a red blooded man in the clash of real human passions, is exceedingly dramatic in every respect. Seastrom has mastered, in this picture, the gentle art of restraint in a part requiring it.

Terge Viken, a descendant of the Vikings of old, loves the adventure of a boat on stormy seas.

The peace and calm of his life is suddenly broken by a Government proclamation that the country is at war, that the little island has been blockaded by the enemy, and that the only hope of the people lies in prayers to Heaven for early deliverance. Haunted by the sight of his starving wife and child, Terge decides to brave Fate. In a tiny rowboat he tries to run the blockade, but he is captured.

Five years later, released from prison, he goes back to his native island, where he hears that his wife and child died of starvation. He swears to avenge their death. One stormy night he sees a yacht in distress signalling for help, and jumps into his boat to make for the yacht. He reaches her safely, grabs the wheel, and as he is about to get her out of danger, he discovers that the owner is the Captain who blasted his life. And near by the Captain's wife and child.

Half crazed, he smashes the bottom of the boat. With revenge in his blood, he seizes the Captain's wife and babe, but he sees a vision of his own dead child, and slowly releases the Captain's wife and babe.

He brings the little party to his hut, where they waited until rescuers reach them the next morning.

DOUGLAS FAIRBANKS TO WED MARY PICKFORD, IS REPORT

Two Picture Stars Plan Trip Around the World, it is said, Taking Films en Route

IT is learned from a reliable source in this city that Mary Pickford is to be married to Douglas Fairbanks soon. Moses L. Malevinsky of O'Brien, Malevinsky & Driscoll, 1482 Broadway, who are Miss Pickford's attorneys in the East, said he had not heard of such an intention on their part and did not think it likely.

It was stated, however, by a person in a position to know that the intention of the two most prominent stars in the motion picture world is to slip away quietly and be married, letting only the members of their immediate families in on the secret. After the ceremony they expect to make a tour of the world, but will not retire from the films, it was said, as they intend to take pictures en route.

Acquaintances of both players have been awaiting word of such a union since news came of Miss Pickford's divorce from Owen Moore last week at Minden, Nev. The separation proceedings were of the usual Reno type, the ground alleged being desertion. The actress has been staying at the Campbell ranch at Genoa, near by, since February 15.

Miss Pickford told the court that Moore had deserted her on several occasions and only had returned in response to her pleas. A year ago he left her finally, she said.

The actress, who is 26 years old, was married to Moore soon after they had both started serving their film apprenticeship by acting at the old Biograph Studios in New York City. After she joined the Famous Players Company they appeared in several pictures together, such as "Cinderella," and were regarded as a happy and devoted couple. An estrangement grew up between them about three years ago. Following this they separated.

Mr. Fairbanks is at present posing for pictures in Hollywood, Cal. He was divorced by his wife, Mrs. Beth Sully Fairbanks, at White Plains, N. Y., on March 5, 1919. She married again a few days later.

Miss Pickford has denied that she is going to marry again. She states she will remain in Hollywood and continue her screen engagements.

"Hidden Charms" Completed

Argus Enterprises, Inc., have finished their second Robert McLaughlin production and titled it "Hidden Charms." Mr. McLaughlin adapted and dramatized the story from the poem by Thomas Moore, entitled "Believe Me, if All Those Endearing Young Charms."

* * *

To Film "Witching Hour"

"The Witching Hour," Augustus Thomas's play in which the late John Mason scored one of his greatest successes, has been purchased by the Famous Players-Lasky Corporation.

Metro Specials Soon

Several Metro specials will soon be released. "Old Lady 31," with Emma Dunn; "Shore Acres," with Alice Lake, and "Alias Jimmy Valentine," with Bert Lytell, now being assembled. May Allison in "The Cheater," Viola Dana in "Dangerous to Men," and "The Hope," with all-star cast, are being completed.

* * *

Hobart Story for Selznick

"Stop That Man," a George V. Hobart comedy is to be produced by the Selznick organization. It will be used for Owen Moore.

Abbe

Eugene O'Brien in "A Fool and His Money" (Selznick) is telling the old, old story and finds a ready listener. We also see Director George Irving explaining to Leah Baird how easy it is to swim through the rapids, in "The Capitol." (Gibraltar)

"BLACK IS WHITE"

Dorothy Dalton Stars in Dramatic Story at the Capitol

Adapted from George Barr McCutcheon's novel. Presented by Thomas H. Ince. Picturized by Magnus Ingleton. Directed by Charles Giblyn. A Paramount-Artcraft release.

Margaret Theresa Yvonne	Dorothy Dalton
Lyda Desmond	Claire Mesereau
Mrs. Desmond	Lillian Lawrence
Jim Brood	Holmes E. Herbert
Fred Brood	Jack Crosby
Ranjab	Joseph Granby
Daws	Patrick Barrett
Riggs	Tom Cameron

Right off the reel the picture has prestige through the name of the well known novelist, George Barr McCutcheon, for the simple reason the story, "Black Is White," enjoyed great popularity. While not regarded as McCutcheon's best, it contained some of McCutcheon's descriptive characteristics of love and adventure that are vividly reproduced by the camera.

Then Dorothy Dalton is the star. More interest is now centered in her film work through her recent debut as the principal woman in the "Aphrodite" production at the Century Theater.

It's a story of a mother's love, with Miss Dalton as the mother. Her husband cast her out when he thought she was in love with her music master. He goes into the African wilds to forget the woman. The wife, misjudged, plans revenge. She takes a new name. After many years she and her husband are remarried. He thinks his first wife is dead. The love of the son for his supposed stepmother infuriates the father and he is about to cast him off after telling him that he is an illegitimate son, when the real mother love asserts itself. Everything ends happily, although for a time the shadow of death lurked in the offing.

As an Ince production it measures well. Miss Dalton shows off her shapely outlines and does as well as she could with the role.

Barring an inclination on the part of the main supporting male players the picture as a whole is pleasing.

At the Capitol the picture caused a division of comments, with a feeling that Miss Dalton was not doing her best work. There is one thing about Miss Dalton's picture work, however, that stands her in good stead. She knows how to carry herself and wear attractive clothes.

Mr. Ince has given the film several of his studio tricks, with the expected climaxes holding tension that are big aids to the picture interest.

Dorothy Dalton in "Black is White" (Paramount) looks her regal loveliest as she lights a cigarette from the little Aladdin's lamp. The fact is that she has married the same husband twice though he doesn't know it. At the right, she is about to shield her son from the vengeance of his jealous father.

"THE DANGEROUS TALENT"

Margarita Fisher Star of Flying "A" Melodrama

Adapted by Lois Zellner from the play by Daniel F. Whitcomb. Directed by George L. Cox. Released by Pathe.

Lelia Mead.....Margarita Fisher
Gilbert Ellis.....Harry Hilliard
Mildred Shedd.....Beatrice Van
Horton .....Harvey Clark
Bob Ames.....Neil Hardin
Peyton Dodge.....George Periolat
A Derelict.....Mary Talbot

In this day when so many film plays are sent out from their respective studios with just barely enough plot in them to get by with a critical public, it seems almost like extravagance for any one picture to have as much story as "The Dangerous Talent" is endowed with. It is all intensely interesting, too, and what is more, it is not in the least confusing.

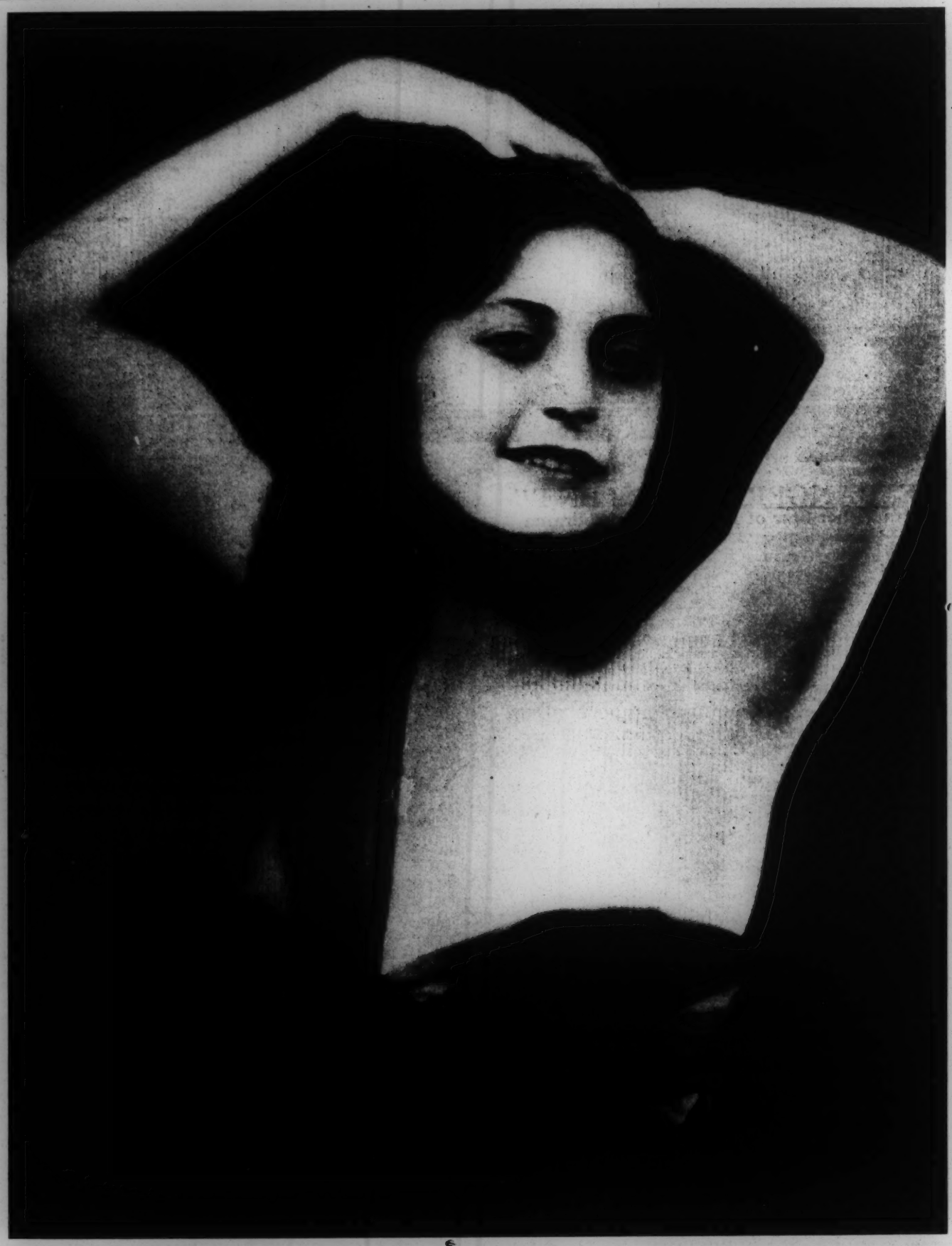
Lelia Mead, according to the story, is discharged from an office because her employer discovers that she has a remarkable talent for copying handwriting and signatures. She has a hard time finding work, and finally in desperation, she acts on an idea suggested to her by an old derelict on a park bench. She disguises her handwriting and writes to a young millionaire, pretending to be his illegitimate daughter, and asking for work.

(Above) Margarita Fisher meets romance. Below, she hears advice from a derelict. Bottom, the butler serves her a drugged supper.

Now the young man has been totally innocent of the relationship she has claimed for him, but he engages her as his secretary. It so happens that she recognizes a crook in the guise of a nurse in his house, and manages to keep her eye on the lady. When the crook and an accomplice commit a murder in the house and rob the safe it is Lelia who traps them for the police. She writes a confession, imitating the handwriting of one of the crooks, and shows it to the other, who gives everything away.

Of course Lelia's former employer turns up and exposes her, but in the end she is forgiven.

Miss Fisher is decidedly good to look upon, and in her hands, Lelia becomes a likable young person.



DRAMATIC MIRROR

DRAMATIC MIRROR

VIRGINIA BROWN

One of the winners in the Fame and Fortune Contest who is making her screen debut in Murray Garsson's novel feature, "A Dream of Fair Women"

CLAIRE WHITNEY

Who is appearing personally at theaters which are showing Metro's stirring picture, "The Man Who Stayed at Home," in which Miss Whitney is one of the featured players

DRAMATIC MIRROR

THOMAS MEIGHAN—Paramount's Versatile New Star

Has Had Long and Active Career on Stage and Screen—Has Just Finished His First Starring Vehicle, "The Prince Chap"—Prefers Human Roles Such as He Had in "The Miracle Man"

IT was decided a surprise when we were told that we could interview Tom Meighan at the New Amsterdam Opera House, formerly a popular dance hall for song writers and stage celebrites. It was explained, however, that the place was recently taken over by the Famous Players-Lasky Company for a studio. When we arrived at the studio we walked through a maze of photographing equipment, lumber, electric firing, to spy Mr. Meighan in the corner of the building that looked very much like a dining room of a Southern homestead. Here the cameramen were "shooting" pictures at him.

Mr. Meighan, we would say, is over six feet, with dark brown hair and deep-set blue eyes. On this occasion he had on a butler costume that was exceedingly picturesque. It was made up of satin knickerbockers, red vest, brown coat, and silver buckled shoes.

"Come up to my dressing room," he said. Following him upstairs, we asked him the name of the picture which he was working on at the moment we arrived.

"I Am Not Sure

whether or not I should let that out, but, anyway, I'll take a chance. It is 'Civilian Clothes.' Clara Beranger wrote the adaptation from the play, which you, no doubt, saw on Broadway. The other day I received a letter from one of the prominent stock companies of Los Angeles to come out there and play in the title role, but I am unable to do so for the reason that I am about to go to Cuba in a few days to work in many of the exteriors that are to be taken on the southern isle in the next picture.

"There will be a number of racing scenes in the picture, and that is another reason that we are leaving at this time. The racing season in Havana now is at its height. We will take a train to Key West and then the boat for Havana. We are probably the first motion picture company to leave for Cuba since the Prohibition Amendment went into effect, and it is unnecessary to say that the entire company is looking forward to an unusually pleasant trip. Accompanying us are Martha Mansfield, Frank Losee, Alfred Hickman, Warren Cook, Helen Montrose, Maude Turner Gordon and Alfred Gram, all members of the cast. Also Hal Young, the cameraman, and Joe Boyle, assistant to Mr. Ford, will come along.

"I understand that Mr. Ford had a difficult time to obtain accommodation for the entire company in the already overcrowded island for the ten days stay.

The Locale

of this new picture, in addition to Cuba, is in the south, and the exteriors will be taken up upon our return at one of the large training camps of the army. The story will recall my success as the Admirable Creighton in Cecil B. De Mille's production of 'Male and Female.' In this picture I again play the part of a butler and for the part I have had made a remarkably good livery. It was necessary for me to have my entire wardrobe made to order in a hurry, for I came East with nothing other than a few personal effects, because of the fact that I did not know how long I was going to stay. One suit, the first to be needed, was made in a day. I had a number of

Humorous Incidents

while in search of suitable clothing for the part in 'Civilian Clothes.' I needed a certain kind of hat and before I was able to obtain it I had to travel around to an awful lot of hat stores. At last I found one that seemed to be quite appropriate in a Seventh avenue store. The salesman in charge told me, or rather assured me, that it was the best hat in the city; but you ought to see it—I rather think it is the worst. The same with the shoes. I finally obtained them way over on the West Side, Ninth avenue, and they are the clumsiest and ugliest pair of footwear I have ever seen. I am sure that both these articles would have never been sold except probably for a masquerade of some sort."

"You have had a rather meteoric career," we suggested.

"Well, some people might call it that. I have been in pictures for

Four Years

and could have starred two years ago, but I was advised not to. I have played opposite Mary Pickford, Pauline Fredericks, Norma Talmadge, Elsie Ferguson, Billie Burke, and others. And I have had the advantage of working under the finest and most noted directors in the photoplay world. Some are C. B. De Mille, William C. De Mille, George Loane Tucker, Hugh Ford, Marshal Neilan and others."

"You were for some time on the speaking stage, were you not?"

"Yes. I have played with Warfield. The best and most interesting play was 'The Return of Peter Grimm.' I have also played with Henrietta Crosman in 'Mistress Nell,' with Grace George, Elsie De Wolfe, John Mason and with William Collier in 'The Dictator.' I was featured in the all-star production of 'Two Orphans.' My last appearance was in 'On Trial.'"

"What are the names of some of your former screen successes?"

"With Lasky, 'The Dupe,' 'The Heir to the Hoorah,' 'The Storm.' With Famous Players in 'The Slave Market,' 'The Mysterious Miss Terry,' 'Arms and the Girl,' 'M'Liss,' 'Out of a Clear Sky,' and 'The Heart of Wetona.' I have just finished my first starring vehicle, called 'The Prince Chap.'"

"What parts are you mostly interested in?"

"Parts that are human. That is the

Kind of Role

I had to portray in 'The Miracle Man' and in 'Male and Female.' Again, let me tell you that my role must be close to nature; emphatically human."

All this he told in a breezy manner that was intensely interesting. Because of his fine physical appearance we could not but help ask him:

"Do you like sports?" and were in a way disappointed when he replied casually:

"Why, yes; I like golf, bridge, and New York."

"You mean Broadway?" we added.

"No, don't say Broadway—just New York will do."

"By the way, have you any ideas of the future of the motion picture?"

"I have some, but I do not know whether I should talk about them. I think the time is coming when the producers will issue short subjects that are exceedingly dramatic and intense."

The central principle of Meighan's work is the emphasis which he places on the story itself, its actual text and action. With him the

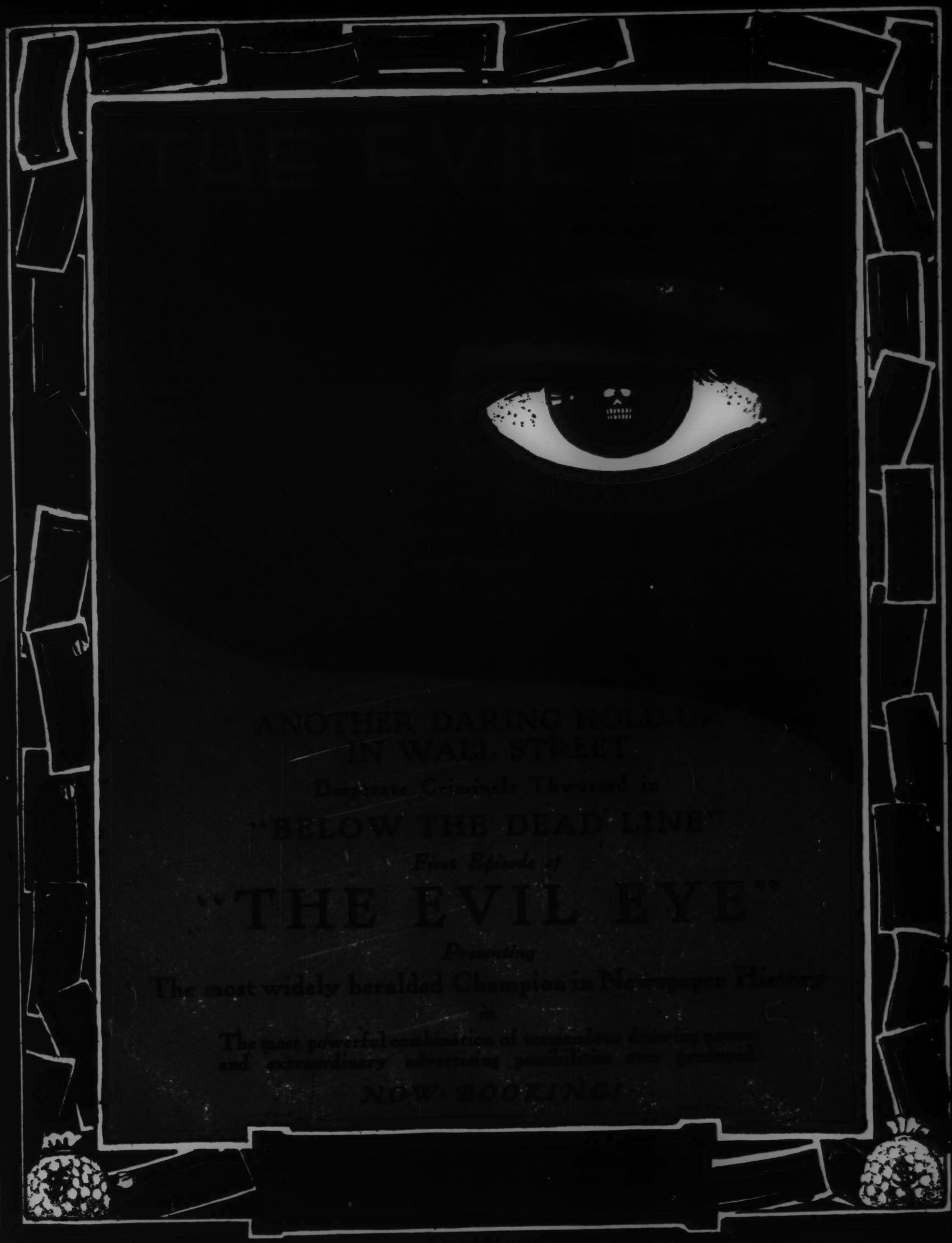
Story Is the Thing

The intention of the writer rules supreme. He has a profound belief in eager and incessant experimentation, an ardent and strong enthusiasm for that which is spontaneous, simple, fresh and direct against the forces of tradition and convention. His idea of only wanting to play in human parts is logical and readily understood.

He believes in living the part on the screen as he would in the ordinary walks of life. Probably if more of the writers for the celluloid would have this thought in mind when giving the star his part, the realistic might be more successfully accomplished.

If you talk to Mr. Meighan on this subject he would refer you to "The Miracle Man," saying that the role of the principal in that masterpiece is the best that has been portrayed hereabouts since the very beginning of the film industry. He bases this on the fact that the actor lived the part. And it was a part that was exceedingly difficult, because he had to portray dumbness, sightlessness, poignantly. He accomplished this, states Mr. Meighan, by living the part—a real human part.

Mr. Meighan is very serious about his work. He believes in doing things well or not at all, as half a glance at this photograph of him will make evident to the most casual observer.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Episode 7—"Into the Depths"
Episode 8—"The White Terror"
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February 25, 1920.

WARNING TO VAUDEVILLE ARTISTS:

An occasion arose recently where a vaudeville artist, who had been playing the Keith Circuit for a number of years and had a play or pay contract for future time, was approached by an agent to appear in one of the cabarets for ten weeks. She explained to him that she had a contract with the Keith people, and he asked her to cancel the same. This she did not do without first coming to this office and explaining that she had an offer to play a number of weeks in New York, and that her mother was here, and this would give her an opportunity to live with her. She asked to be released from her contract with this office which we consented to. A week from that time, she came to my office, and told a pitiful story about taking her paraphernalia and rehearsing in this cabaret for a week. At the end of that time, she was told that they could not play her act. I ran the transaction down, and found that the proprietor of the cabaret had signed no contract, but that she had signed a contract with an agent who had no theatre, nor had he any responsibility, so she was thrown out of work. He informed her that she would have to play the smaller houses here, there and everywhere, and most of these houses were the smallest of the small time and located in the very cities where she cancelled her contracts with us. She explained to him that she could not accept this, as it would lessen her value in the big time houses, and his reply was "You must take this time, as I hold a contract with you, or cancel the contract you have with me." I had the managers put her back on the books, and gave her the Keith time, which she is now playing.

I advise all artists not to sign contracts with anyone except the principals or owners of vaudeville theatres, and then sign a play or pay contract. Agents cannot book your act unless managers want it, and if managers want the act, let them sign the contracts, and be responsible. Don't sign blanket contracts with agents for prospective work. If they claim to represent any particular circuit, see that they produce contracts issued by said circuit, and don't allow them to peddle you about as in the past, and which is being done now to a great extent.

E. F. Albee

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FUN FROM THE FILMS

THIS sign should be a help to a busy man.

SPECIAL
HAIR CUTTING DONE
WHILE YOU WAIT
—(Mail—Topical Tips).

. . .

The Kankakee Gazette says: The Bridge Club met at Smith's last night.

After the usual game, refreshments were served. The next meeting will be *hell* in two weeks.—(Topical Tips).

. . .

Two things keep me guessing,
Two things I must know;
When will Leon Trotzky?
And, Why is Clemenceau?—(Topical Tips).

. . .

Those who cannot afford sugar are advised to keep a bee.—(Topical Tips).

. . .

Now a famous young Doctor Pill
Called on Moonshine Mary at will;
The inquiry came.
"Doc, what's your game?"
He said, "I love her still."
—(Topical Tips).

. . .

Getting work out of an I. W. W. is like trying to coax maple syrup out of a telegraph pole.—(Anaconda Standard—(Topical Tips).

. . .

Waiter—We're troubled with rats here. Do you know of a good remedy?

Diner—Well, do what you've just done to me. Charge a dollar for some crackers and cheese and they'll never come back.—(Topical Tips).

. . .

Most girls shut their eyes while being kissed, and after looking at some of the things they kiss we don't blame them.—(Topical Tips).

. . .

Out in Peoria, Ill., George B. Opun, Ray C. Dey and Arthur Knight have formed the restaurant concern of Opun, Dey and Knight. —(Mail—Topical Tips).

. . .

Headline in Evening World: "Firemen Wrap Towels About Heads of Women Cut Off on Upper Story."—(Topical Tips).

. . .

This man Brown who declares that kissing shortens life, may have in mind the kissing of another man's wife.—(Topical Tips).

. . .

In view of the scarcity of wool, it seems too bad to ship all these Reds to Europe with their whiskers on.—(Poughkeepsie Eagle News—Topical Tips).

. . .

Sam Baker went into the Busy Bee and got a piece of pie, a cup of coffee and an overcoat for twenty cents.—(Topical Tips).

. . .

Mrs. Moneygirl—And have you decided to take the position?

Miss Cook—No, mum, I don't like the looks of the cop on this beat. —(Topical Tips).

. . .

Frank Wilstach says: "A bachelor is a man who lives alone with the one he loves."—(Topical Tips).

. . .

Cora—Nell is always complaining that her foot is asleep.

Dora—That's funny. She certainly wears loud stockings.—(Topical Tips).

"WELL, Mike how's the world treating you?"

"Very seldom, sorr, very seldom." —(Home Sector—Topics of the Day).

. . .

THE peace treaty is expected to reach the floor of the Senate again, when it will probably be referred to the committee on rugs and carpets.—(Indianapolis News—Topics of the Day).

. . .

WANTED—Bartender capable of mixing mince pies.—(Dallas News—Topics of the Day).

. . .

"MARRYING again, Willie, Why ye've been married three times already."

"Four times, Sandy."

"Ye're awful wasteful wi' women."—(London Blighty—Topics of the Day).

. . .

SOME people use a jackass to draw a conveyance: others employ a lawyer.—(N. Y. Evening Globe—Topics of the Day).

. . .

TWO men in Wyoming walked 250 miles through zero temperature to be naturalized. Some of our best citizens are not born but MADE.—(Cleveland Plain Dealer—Topics of the Day).

. . .

NEWS Item—A man in Hodar, Neb., is the father of ten children. For the past 20 years he has used Honey and Tar Compound.—(Chicago Tribune—Topics of the Day).

. . .

POST card from her husband out West—"I'm standin' on th' edge of a precipice lookin' down 9,000 feet, wish you wuz here."—(Youngstown Telegram—Topics of the Day).

. . .

"SAM, you ought to stay at home and keep out of trouble. Look at your eye."

"Man, yuh don't know what yuh talkin' 'bout—home am trouble's headquarters!"—(Louisville Courier-Journal—Topics of the Day).

. . .

DEACON to village soak—"I was so pleased to see you at service last night."

"Well, well, so *that's* where I was!"—(Marion Chronicle—Topics of the Day).

. . .

TEACHER—"Now Willie, what animal supplies your mother with clothes?"

"My father."—(Sing Sing Bulletin —Topics of the Day).

. . .

"WHY do you go to church so often?"

"Man, it is a beautiful sight to see one man keep so many women quiet."—(Houston Post—Topics of the Day).

. . .

WANTED—Cook; one with some Scotch in her preferred—(Indianapolis News—Topics of the Day).

. . .

Elderly Guest—My, Kitty, you're eighteen years old today! And what a little bit of a thing you were when I attended your christening just twenty-seven years ago today.—(Topical Tips).

. . .

Daughter—Oh, father, how grand it is to be alive! The world is too good for anything. Why isn't everyone happy?

Father—What is the young man's name this time?—(Topical Tips).

"BEFORE THEY WERE STARS"

(Continued from page 480)

Charles Ray is twenty-eight years old and

Happily Married

Sad news for his feminine admirers! Leap year, too! Mrs. Ray is a non-professional, unusually pretty, and one of the sanest and most sensible of the Los Angeles film colony. He lives in Beverly Hills, California, where he has built a splendid residence and surrounded himself with extensive grounds. He lives a regular life, rounds out a studious temperament with physical perfection, and is in addition a capable business man. As a writer of more than average ability, Ray has added many of the delightful little touches to his screen work.

Ray is

A Good Boxer

plays golf and is an ardent motor enthusiast.

Isn't this story of talent, hard work and constant observation more satisfying to the average human being than the accounts of screen and stage actors who bound from the ranks to stardom without any preliminary training? Many such instances are constantly transpiring, and it is also a fact that such "Morning Glory" stars disappear as swiftly as they appeared. No one can hold a commanding position in any field of work unless properly trained, and the motion picture business is no exception to the rule. Charles Ray, wise beyond his years, bided his time to good result.

In January, at the end of his contract with Thomas H. Ince, Ray affiliated himself with Arthur S. Kane, who is presenting the star in his forthcoming pictures for First National release. Ray is determined to continue in the appealing character with which he made his reputation and which endears him to the motion picture fans.

Among the vehicles which have already been chosen for him as being eminently fitted to his screen personality are George M. Cohan's stage success, "Forty-five Minutes from Broadway," and the famous old play, "Peaceful Valley."

Charles Ray's pictures are always clean. His wonderful success means more than a testimonial to his histrionic talent. It is a striking demonstration that

Decency Pays

in the show world. No one is more conscious of this fact than he.

A good idea of Ray's attitude toward life and his chosen profession can be gained from his own words.

"As I look back over these eight years," he said the other day, "I feel a satisfaction that I have never appeared in a picture of unwholesome nature. I deserve no special credit for this record; it is a normal impulse to want to be decent and to be liked and remembered for one's good influence, and I am sure actors who have departed from the lines of propriety have not always been able to control their own careers at every step. I have been fortunate in not having been tempted into an unhealthy course, but I have, nevertheless, followed my own inclinations and am glad that there is nothing to regret.

"I now take a vow to continue along this line. No amount of profit would persuade me to offend the sensibilities of people who properly have strict standards in the matter of their entertainment.

"My change to the position of an independent producer has brought many letters from both men and women thanking me for the avoidance of coarseness and telling me how glad they are that they can always depend upon my films as worthy to send their children to see. I think a great deal of these tributes, and shall certainly do my best to live up to the confidence of this class of theatergoers, who I believe are far in the majority.

"Clean plays pay if you look at it merely on that side. There is no need of delving into coarse material to make pictures interesting. Life is full of phases and incidents that are dramatic without being vulgar, and thrilling without being of a nature that shocks."

Doris Kenyon Offered Role

Doris Kenyon was visited last week by a delegation of colored women at the Cliffside, N. J., studio, where she is finishing the Gibraltar picture, "The Harvest Moon." They urged her to accept the star role of a southern belle of the ante-civil war period in a picture drama called "Young Missy," written by Montague Wellington Pendleton, a negro editor of Lexington, Ky. It is understood that the purpose of the drama is to bring about a better understanding among white folks of negro problems and to enter a plea for better educational facilities in the South.

* * *

Metro Gets "Clothes"

Metro has secured the screen rights to "Clothes" from Channing Pollock, who in collaboration with Avery Hopwood wrote this drama of high society. This comedy was Avery Hopwood's introduction to the theater as a playwright.

"Topics of the Day" Prize

"Topics of the Day" is offering a weekly prize of $50 for the best reason "Why Teachers' Pay Should Be Increased." This contest is open to school teachers only and answers are limited to fifty words. Contestants should mail their reasons not later than April 3 to the "Topics Editor," The Literary Digest, New York City.

* * *

Four Selznick Films

"Youthful Folly," starring Olive Thomas,, "The Woman God Sent," with Zena Keefe; "His Word of Honor," starring Owen Moore, and "A Fool and His Money," starring Eugene O'Brien, will be released by Selznick during March.

* * *

Leonard on the Coast

Benny Leonard and his supporting cast of players which includes Stuart Holmes, Ruth Dwyer, Mme. Marstini and others, arrived at Hollywood this week where the final episodes of the Hallmark master serial "The Evil Eye" will be made.

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WHERE THE SHOWS ARE PLAYING ON THE ROAD

BUFFALO: SHUBERT-TEEK—"Forever After" brings Alice Brady back with emotional opportunities. Those who remember their youth, the play interests and moves. Next week, "Nothing But Love." MAJESTIC—Robert B. Mantell supported by excellent cast gives fine performances in Shakespearean repertoire. Next week—Ruth Chatterson. Barker.

CINCINNATI: LYRIC—Quite the most important engagement of the entire season in an artistic way is that of Sothern and Marlowe in Shakespearean repertoire. This pair of artists would draw crowded houses in the poorest kind of plays but the good business done week March 1-6 proves conclusively that the Bard of Avon has not altogether lost his potency. GRAND—May Irwin, in "On the 'Hiring Line," afforded real entertainment of a farcical nature. The play starts a little slow but finally makes up for it in the later scenes. Shubert "Gaieties" follow at the Lyric and "Angel Face" at the Grand. Goldenburg.

FALL RIVER: ACADEMY OF MUSIC—Ed Wynn's Carnival and Revue, March 5-6 (matinee 6), with Ed Wynn, Ray Miller and his Melody Boys; the Meyakos; Lillian Fitzgerald; Sim Moore; Herbert Russell, and a very fine chorus, gave one of the best performances seen here in 20 years. Frank Ridge and Edna Whistler scored big hits as did Regal and Moore. "His Naughty Wife," March 18. Gee.

INDIANAPOLIS: SHUBERT MURAT—"Oh! My Dear," started off a prosperous week's engagement March 1 with a Shriner's party, their second this year, which filled the house to capacity. Juliette Day, Douglas Stevenson, Hal Forde, Joseph Allen, Francis X. Conlan, Lorraine Manville, one of the best dancers seen here this season, and Evelyn MacVay, another dancer of grace and charm, played, sang and danced their way to high favor. "Up in Mable's Room," week March 8. ENGLISH'S—"Howdy Folks," the latest John Golden production, was only fairly well received during its week's engagement March 1. "A Prince There Was," with Grant Mitchell, March 8-10; Ziegfeld's Follies, week March 15. Kirkwood.

MONTREAL: HIS MAJESTY'S—"Passing Show of 1918" did big business March 1-6, with an extra performance thrown in Sunday, March 7. The show is of the usual type—played by clever people with a wonderful blending of lights, scenery and costumes—and some clever dancing—Howards Brothers, John Burke, Roy Cummings, and Leeta Corder were some of the chief scorers. March 8-13. "Too Many Husbands." Tremayne.

PHILADELPHIA: FORREST—"Listen Lester" continues to dance its way into popularity. Ada Mae Weeks heads the capable cast. The chorus is not up to standard. BROAD—George M. Cohan is whipping his latest production into shape. The comedy "The Irresistible Genius" has much in it that is excellent, and when George M. gets through patching up the weak spots, it ought to be a sure-fire hit. Next week a new play, "Chris," by Eugene O'Neill. GARRICK—Ed Wynn's "Carnival" with Ed and a host of entertainers. ADELPHI: "Up in Mabel's Room" with Hazel Dawn, Walter Jones, and Enid Markey. LYRIC—William Hodge in his own play "The Guest of Honor." SHUBERT—"Take It From Me," proved to be a lively show with several whistleable songs. Zoe Barnett, Fred Hillebrande, Douglas Leavitt, James Dyrenforth and Alice Hills put the show over with much snap and go. CHESTNUT STREET—G. M. Anderson's "Frivolities," with the Kouns sisters and Henry Lewis. More spectacular than amusing. WALNUT—"Seven Days' Leave." War melodrama playing a successful return engagement. Conn.

PITTSBURGH: NIXON—George White's "Scandals of 1919," with Ann Pennington opened here and a splendid reception was accorded it. "Ben Hur" is the offering next week and for this event a big advance sale has been under way. The week of Victor Herbert's "Angel Face," with Herbert leading personally the first two nights was a splendid success. Manager Harry Brown stated that capacity houses were handled all week with many turned away. ALVIN-SUBERT—Alice Brady in "Forever After," had a good opening here. "Always You," follows. PITT-SUBERT—"Betty Be Good," returned here and was well received. E. H. Sothern and Julia Marlowe follow. DUQUESNE—"The Better 'Ole," which was so popular on its first appearance here at the Nixon, returned this week for several weeks' stay. The play was well received. Latus.

ST. PAUL: METROPOLITAN Klaw and Erlanger's "The Rainbow Girl," is the attraction at this theater for this week. Pfister.

TORONTO: PRINCESS—Otis Skinner in "Pietro," played to one of the most distinguished audiences of the season. Mr. Skinner's work is the most convincing he has done in many seasons. Ruth Rose is wonderful as "Angela," and O. B. Clarence polished as "Peyton." ROYAL ALEXANDRA—"Nothing But Love," with Andrew Tombes, Ruby Norton, and others drew goodly attendance. GRAND OPERA HOUSE—Tyrone Power in "The Little Brother" is drawing capacity attendance at every performance. Mr. Power, although in his second week, could easily stay two more, and pack them in at that. Geo. M. Dantree.

WASHINGTON: NATIONAL—"Ben Hur" crowded the theater at every performance and could have remained longer with the same degree of interest. Richard Buhler, a talented Washington actor, strongly renewed his success in the main part. March 7 Charles Dillingham presents the musical play, "The New Dictator"—book and lyrics from the original of Richard Harding Davis by Frank Craven, who plays the leading role. GARRICK—"Man and Woman," with Mary Nash and Holbrook Blinn, a new play by Benjamin F. Glazer, full of interest and intense moment, met with the extended favor of large audiences. March 7, "Little Miss Charity," Edward Clark's musical comedy. POLI'S—"Fifty-Fifty," a new musical show with Herbert Corthell at the head of a talented company drew good houses during the engagement. March 7 return visit of "Chin Chin Chow." BELASCO—"Tumble In" attracted large patronage during the past week. March 7, "Not So Long Ago," a new romantic comedy by Arthur Richman will be presented with Charles Abbe and Eva La Gallienne featured. Warde.

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Keen's

"Where the gate hangs high" is a slogan old, told in story and song, and to be seen in the flesh at Keen's Chop House on 44th Street. It is another place famous for many things, chief among them, the succulent mutton chop. The manager of the place is Mr. Paul Henkel, probably as widely known as the mayor of Palm Beach. For many years, theatrical people have gathered at Keen's, both before and after the show, but they are not by any means the only habitues. Keen's is a bit cosmopolitan, inasmuch as the denizens from lands bordering the seven seas are frequent visitors, but they all have one trait in common, and that is their firm faith in the good things to eat there.

. . .

Reisenweber's

For many years now, there has been an annual party at Reisenweber's to celebrate the opening of what is called their "Paradise Room." This year is no exception to this rule, and fair ladies have spent hours in planning gala attire for this gala event at such a gala place. In fact, it seems as though all the gals in Town add their gracious presence to the festivities at the opening of the Paradise Room at Reisenweber's. This is leap year, and wary indeed must be the brave, or he will incontinently succumb to the fair.

. . .

The Swiss Chalet

At 230 West 39th Street, is the Swiss Chalet, under the watchful guidance of Louis Nicollier. There is a popular supposition rife in the States that the people of Switzerland do but a few things, like boring holes in cheese, yodeling, or eating great quantities of milk chocolate. While in New York the man from Missouri and points west can do no better than learn how the Swiss can prepare food stuffs at the Chalet.

. . .

"Lion D'Or"

The French have old folk songs about the Golden Lion, and have retained the name in the original French "Lion D'Or" as the name of the restaurant at 6th Avenue and 24th street. It is but a comfortable stroll from Gramercy Park and environs and is also a place where young Americans who have lately been abroad, may amaze their friends by saying, "Garcon!" with Parisian buon gustibus.

. . .

Gonfarone's

At the corner of Macdougal Alley and 8th Street, one of the seething centers of Greenwich Village, is Gonfarone's Italian Restaurant. It is a place which boasts the patronage of a large regular clientele, and a happy throng of visitors to town from the Five Corners of the civilized globe.

. . .

Henrici's, Chicago

In the Loop district in Chicago, Henrici's famous restaurant is on West Randolph, at State Street, one of the seven busiest corners for urban traffic in the world. It was slightly off to one side of town three generations ago, but in the last few years the shopping and theatrical thickets have centered about Henrici's.

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VAUDEVILLE BILLS FOR THE WEEK OF MARCH 15th

(Week of March 22nd in Parenthesis)

NEW YORK: ALHAMBRA—Jack Inglis (Lowell, Keith); Alice Lloyd (N. Y., Colo.); Evans & Perez; Frank Dobson & Co. (N. Y., Colo.); May Wirth Co. COLONIAL—Joe Cook; Sophie Tucker; Brown & Weston & Co.; William Seabury & Co.; Glenn & Jenkins; Aleen Bronson & Co.; Three Naces; Rekoma (all to N. Y., Al.). PALACE—Lucy Gillette; Anna Held, Jr., & Co.; Elizabeth Murray. ROYAL—Belle Baker (N. Y., Roy.); Mr. & Mrs. J. Barry (Syr., Keith); The Magleys; Delmore & Lee; Harry Langdon & Co.; William Selbini (N. Y., Riv.); Harry Mayo; Wallace Galvin. RIVERSIDE—Griff (Bklyn., Orph.); Eva Tanguay (Bos., Keith); Bessie Clayton & Co. (Bklyn., Orph.); Mollie Fuller & Co. (Bklyn., Bush.); Ann Gray; Kajiyama.

BROOKLYN: BUSHWICK—Black & White; Elinore & Williams (Prov., Keith); Stone & Kaliz; Trixie Friganza (Bklyn., Orph.); Thomas E. Shea (Wash., Keith); Nelson & Cronin. ORPHEUM—Alice Hamilton (Phil., Keith); Rome & Cullen (N. Y., River.); George Price & Co. (Bklyn., Bush); Grubber's Animals; Langford & Fredricks; Marco Twins; Keegan & Edwards (Phil., Keith); Girlies' Club; Mme. Emma Trentini (Wash., Keith).

BALTIMORE: MARYLAND—Sampsel & Leonhardt (Buf., Shea); Camilla's Birds (N. Y., Colo.); Breen Family; Eddie Foyer.

BOSTON: KEITH—Dickinson & Deagon; Stanley & Birnes (N. Y., Pal); Chong & Moey; Wright & Dietrich; Henri Scott (Mont., Prin.); Toto; Reckless Eve (Prov., Keith); Icelanders.

BUFFALO: SHEA—Allan Rogers (Toront., Shea); Smith & Austin; Raymond & Schran (Toront., Shea); Kingsley Benedict & Co. (Toront., Shea); Gautier's Bricklayers (Toront., Shea); Barbette (Toront., Shea); Spencer & Williams (Toront., Shea); Wellington Cross & Co. (Toront., Shea); Kennedy & Rooney (Toront., Shea).

CALGARY: ORPHEUM, 1st half—Rita Mario Orch.; "And Son"; Sandy Shaw; Mirano Bros.; Shelton Brooks & Geo.; Wilbur Mack & Co.; Chas. Howard Co. (Same bill plays Victoria 2nd half.)

CHICAGO: MAJESTIC—Bothwell Browne & Girls; Lillian Shaw; Ernest Evans & Co.; Muriel Window; Athos & Reed; Homer B. Miles Co.; Ryan & Lee; Ash & Ryams; The Richards. PALACE—Hyams & McIntyre; Jazzland; Nav. Oct.; Imhof Conelb & Corinne; Marie & Mary McFarland; "$5000 a Year"; Herbert Clifton; Morgan & Gates; Aerial De Groces. STATE-LAKE—Singer's Midgets; Joe Laurie; Bert Baker & Co.; McLallen & Cresch; Chalfonte Sisters.

CINCINNATI: KEITH—Ed. Marshall (Indp., Keith); Columbia & Victor (Grand Rap., Emp.); Elsie White & Co.; The Bryants (Colum., Keith); Rooney & Bent (Cleve., Keith); James Thornton (Cleve., Keith).

CLEVELAND: KEITH—Patricola (Youngn., Hip.); Bartram & Saxton (Youngn., Hip.); Howard & Clark Revue; Jene Howard.

COLUMBUS: KEITH—Creole Fashion Plate (Tole., Keith); Vallectis Leopards; Quixey Four (Pitts., Davis); James Hussey & Co. (Young., Hip.); Kartelli K (Youngn., Hip.); Follis Girls.

DAYTON: KEITH—Lady Sen Mei (Colum., Keith); Two Jesters (Cleve., Keith); Mrs. Wellington's Sur; Shielah Terry & Co.; Ben Bernie (Colum., Keith); 4 Nightons; Hendricks & Stone (Colum., Keith).

DENVER: ORPHEUM—Rainbow Cocktail; Josephine & Henning; Sam Hearn; Edith Clifford; Hickey Bros.; Ford & Urma; Ishikawa Bros.

DES MOINES: ORPHEUM—Cressy & Dayee; Vic Quinn & Co.; Claire Forbes; The Duttons; Roy & Arthur; Hudler, Stein & Phillips; William M. Cressy.

DETROIT: TEMPLE—Dotson; Olsen & Johnson; Grace Huff & Co.; Hallen & Hunter; Page, Hack & Mack; Ara Sisters; Siccolini; Frank Conroy & Co. (All to Rochester, Temple.)

DULUTH: ORPHEUM—Gus Edwards & Co.; Keegan & Edwards; Cooper & Ricardo; Clara Morton; Frank Wilson; Mary Marble Co.; Rigoletto Bros.

ERIE: COLONIAL—Fallon & Brown (Grand Rap., Emp.); Kiss Me; Daly & Berlew.

GRAND RAPIDS: EMPRESS—Dorothy Brenner (Tole., Keith); Masters in Graft; Swor Brothers (Tole., Keith); 6 Kirksmith Sis; Tuscano Bros.

HAMILTON: KEITH—Duffy & Sweeney, Fall of Eve, Leonard & Williard, Edw. Hill, Grace Nelson.

INDIANAPOLIS: Elida Morris (Pitts., Davis); T & K. O'Meara (Louis., Keith); Paul & Brown; Joe Browning (Cincin., Keith); Dugan & Raymond (Cleve., Keith); Cora Y. Corson (Tole., Keith); Al Raymond (Louis., Keith); George McFarlane (Louis., Keith).

KANSAS CITY: ORPHEUM—Marmein Sis & Schooler; Nat Nazarro & Band; Bob Hall; Jimmy Lucas Co.; Pietro; 4 Readings; Polly, Oz & Chick.

LINCOLN: ORPHEUM—Extra Dry; Ivan Bankoff Co.; Francis Renault; Steele & Winslow; Una Clayton Co.; Fay Courtney.

LOUISVILLE: KEITH—Claudia Coleman (Indp., Keith); Alice De Garme; Herbert & Dare; Buzzell & Parker (Tole., Keith); Hermine Shone & Co. (Indp., Keith); Mabel McCane & Co. (Indp., Keith).

LOWELL: KEITH—Frances Kennedy, Fixing the Furnace (Port., Keith); Leon Varvara (Port., Keith); Gordon & Day; Kerr & Ensign; McKay's Scotch Revue; Francetti Sisters.

LOS ANGELES: ORPHEUM—For Pity's Sake, Ryan & Orlob, Elsa Ruegger Co., Harry Cooper, Bessir Rempel Co., Marconi & Fitzgibbon; Van & Belle; Burns & Frabito; The Little Cottage.

MEMPHIS: ORPHEUM—Dresser & Gardner; Harmon & Washburn; Paul Decker & Co.; Kharum; Clinton & Clinton.

MILWAUKEE MAJESTIC—Ford Sis & Co.; Owen McGiveney; Watts & Hawley; Martin Webb; Dainty Marie; Frawley & Louise; Texas & Walker.

MILWAUKEE: PALACE—Putting It Over; Howard's Ponies; Flo & Ollie Walters; Jas. J. Morton; Rexo; Creedon & Walsh; Cartmell & Harris.

MINNEAPOLIS: ORPHEUM—Sylvester Schaffer; Ye Song Shop; Barber & Jackson; Bensee & Baird; Jack Osterman; The Rios; Travers & Douglas.

MONTREAL: PRINCESS—Herman & Shirley (Hamil., Keith);

Grenadier Girls (Hamil., Keith); Baliot 3; Bert Errol (Bos., Keith); Clara Howard, Permane & Shelly; Bowers Walters & Crooker.

NEW ORLEANS: ORPHEUM—Lillian Shaw; Saranoff & Co.; Will J. Ward & Girls; B. & J. Creighton; Indoor Sports; Lydia Barry; Black & O'Donnell.

OAKLAND: ORPHEUM—Henry Santry Band; Lightners & Alex.; Ames & Winthrop; Ed. Morton; Marino & Maley; Jack Kennedy Co.; Mlle. Rhea Co.

OMAHA: ORPHEUM—4 Mortons; Mason Keeler Co.; Lyons & Yosco; Ruth Budd; McRae & Clegg; Florenze Tempest Co.

PHILADELPHIA: KEITH—Morris & Campbell (N. Y., Pal.); Zardo (Balt., Mary.); Rae Samuels (Wash., Keith); Du For Bros.; Rose Coghlan & Co. (Dayt., Keith); Wheeler 3 (Wash., Keith); Mosconi Family (N. Y., River.); Elly & Co.; Jed Dooley.

PITTSBURGH: DAVIS—Royal Gascognes (Youngn., Hip.); Malcta Bonconi (Cleve., Keith); Crawford & Broderick (Youngn., Hip.); Overseas Revue (Balt., Mary.).

PORTLAND: KEITH—Pielert & Scofield; Will Oakland; Chas. Ahearn & Co.; Swor & Westbrook; Raymond Bond & Bro.; Conlin & Glass.

PORTLAND: ORPHEUM—Billy Shaw's Revue; Phil Baker; Bostock's Rid. Sch.; Byrnes & Gehan; Avey & O'Neil; Sarah Padden Co.; Libby & Nelson.

PROVIDENCE: KEITH—7 Bracks; Hunting & Francis (Lowell, Keith); J. C. Nugent; Bessie Clifford; Emmett DeVoy Co.

ROCHESTER: TEMPLE—Vinie Daly; Billy Glason (Prov., Keith); U. S. Glee Club (Syr., Temp.); Chas. Henry's Pets (Buf., Shea); Pederson Bros.; 2 Rozellas; Mack & Earl; Holmes & Le Vere (Balt., Shea).

ST. LOUIS: ORPHEUM—Chas. King Co.; Lambert & Ball; Winston's Water Lions; Bert Hanlon; Jean Adair & Co.; Keene & Williams; Herbert's Dogs.

ST. PAUL: ORPHEUM—Flashes; Ernest Evans & Co.; Marshall Montgomery; Al & F. Stedman; Jordan Girls; Stuart Barnes; Eva Taylor Co.

SACRAMENTO: ORPHEUM, 1st half—Morgan Dancers; Jack Hughes Co.; Maria Lo; Harry Jolson; Kinney & Corinne; Bruce Duffet Co.; Kennedy & Nelson. (Same bill plays Fresno 2d half.)

SALT LAKE CITY: ORPHEUM—Chas. Grapewin Co.; Kenney & Hollis; Bert Fitzgibbon; Bradley & Ardine; Duffy & Caldwell; Lucille & Cockie; Pisano & Co.

SAN FRANCISCO: ORPHEUM—Wm. Roek & Girls; Baraban & Grohs; Nan Gray; Harry Rose; Lee Zarrell Co.; Le Maire Hayes Co.; Mower & Avery; Emma Carus Co.

SEATTLE: ORPHEUM—Four Marx Bros. Co.; Mahoney & Auburn; Alexander Kids; Basil Lynn & Howland; O'Donnell & Blair; Lucas & Inez; Ben K. Benny.

SYRACUSE: TEMPLE—La Toys Models (Bklyn., Bush.); J. & S. Leonard & Co.; Fred Berrens; Laura Lee; Reno; Valeska Surratt & Co. (Bklyn., Bush.); Wanzer & Palmer.

TOLEDO: KEITH—Emily Darrell; Lou Dockstader (Dayt., Keith); J. R. Johnson & Co. (Dayt., Keith); Donald Sisters; Nathan Brothers; Sabini & Goodwin; Nonette (Pitts., Davis).

TORONTO: SHEA—Ray E. Ball, Bro. (Det., Temp); Trip to Hitland; Hugh Herbert & Co.; Newell & Most; Moran & Wiser; Hedley Trio; Sylvia Loyal & Co.

VANCOUVER: ORPHEUM—Myers & Noon & Co.; Montgomery & Allen; John B. Hymer Co.; Ashley & Dietrich; Choy Ling Hee Trpe; Nitta Jo; La Mont 3.

WASHINGTON: KEITH—Val & Ernie Stanton; Irving Fisher; Ryan & Ryan (Bklyn., Bush.); Leon Errol & Co. (Bklyn., Orph.); Look With Mme. Rialto; Haig & Waldron; Margaret Young (Bklyn., Bush.); Kramer & Boyle; Whipple Huston & Co.

WILMINGTON: GARRICK—Mullin & Francis; Marie Hart & Saxo, Rev.; Martin & Frabini; Otto Brothers; Lawrence Crance & Co.

WINNIPEG: ORPHEUM—Mme. Olga Petrova, Gene Greene, Brent Hayes, Samsted & Marion, Ethel Clifton Co.

YOUNGSTOWN: HIPPODROM—Lida McMillan & Co. (Syr., Temp.); Only Girl (Buf., Shea); Charles Wilson; Regay & Lorraine sist.; Espe & Dutton (Dayt., Keith); Rockwell & Fox (Colum., Keith).

Record Breaking Contract for Eddie Cantor

Eddie Cantor has signed a contract to make records for the Emerson Phonograph Co., for a period of five years. The contract is said to be a most unusual one in that the customary method of paying royalties on all records sold has been disregarded in favor of a straight salary. The first year Cantor is to receive $30,000, the second year $40,000, and each of the remaining three years, $50,000, making in all a total of $220,000. This is said to be the largest amount ever paid to a musical comedy singer for a similar period.

Treasurers' Club Frolic

The Treasurers' Club of Chicago, an organization composed of Chicago theatrical men, and somewhat similar in nature to the Lambs' Club of New York, will give its first annual frolic at the Sherman House, Chicago, April 14. Ray West, of the Wood's Theatre, is president of the organization, and Arthur Esberg, of the Blackstone Theater, is vice-president.

Four Companies of "Irene"

Four additional companies of "Irene" are now in process of being recruited for the presentation of that musical comedy in other large cities where it is booked for the coming

Viney Hoey Married

Vinie Hoey, daughter of Charles Hoey (Hoey and Lee) and Fred Miller, of the Quixey Four, were married Sunday night at the home of the bride, 431 East 144th Street.

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VAUDEVILLE IN MANY CITIES

BUFFALO: SHEA'S — The many pleasing acts at Sheas did not give any one a monopoly. George Kelly presented his satire, "The Flattering Word," Leon Errol in "The Guest" is a scream. "The Mysterious Masquerader" presented by George Herman and Marion Shirley, Herman's acrobatic stunts were novel and difficult. Dotson, new to Shea's is a wonderful dancer. Others on the bill were Ed Foley and Lea La Gure, Laura Lee, Georgie Jessell, and Balliot trio. Barker.

CINCINNATI: KEITH'S—Elizabeth Brice and Will Morrisey in an abbreviated musical comedy called "Overseas Revue" head a bill that is up to the usual Keith standard. The Three Danoise Sisters open the show with a triangle of beauty, grace and agility. "Honeymooning" is the name of an act staged by Millard and Marlin that is slightly out of the ordinary. Thomas Dugan and Babette Raymond have a travesty on aviation called "An Ace in the Hole." Elida Morris sings some songs in a clever manner and the Creole Fashion Plate helps pass the time. Goldenburg.

CLEVELAND: KEITH'S—Vernon Stiles, famous American tenor, headed this week's vaudeville bill at B. F. Keith's with one of the most interesting series of songs presented this season. The Follie Sisters shared headline honors with Mr. Stiles, appearing in a classy dancing act with still classier costumes. Lillian and Twins offered several new gymnastic novelties; Lida McMillian and Bert Snow had a good comedy vehicle in their true-to-life sketch, called "Contrary"; A. Robins and partner did a novelty rube act that pleased; "On the Ragged Edge," a jazz comedy with music, was well done by a cast of three; Aileen Bronson and company proved they were good at selecting a suitable name for their entertainment, "It Is to Laugh"; The House of David Band; Martin Webb in his splendid character impersonation, "Cousin Guiseppe"; and the De Velde Trio of spectacular dancers. — Elsie Loeb.

INDIANAPOLIS: KEITH'S—Three acts of headline caliber gave tone and class to the week's bill. Lew Dockstader, always a first-rate entertainer, has a clever monologue full of bright, snappy lines which he put over in great style. Sheila Terry, a dainty little dancer of rare grace and charm, assisted by Harry Peterson and Gatteson Jones, offered a novelty in a musical romance, "Three's a Crowd," in three scenes, that was quite out of the ordinary and deserved the flattering applause and a number of recalls. Another excellent dancing act was that of Maryon Vadi, assisted by Ota Gygi, violinist, and Mary Tzant, at the piano. Herbert Brooks, with a Pack of Cards; Hendricks and Stone; Herbert and Dare; Anderson and Yvel; and Hibbitt and Malle pleased. Kirkwood.

PITTSBURGH: DAVIS — Pat Rooney and Marion Bent had a big reception here, as Rooney & Bent always take well with the Steel City theatergoers. "On the Ragged Edge," by Frances Nordstrom, went well, with Edward Lynch, a former Pittsburgh stock player, in a big part. Patricola, violin and vocal numbers, were also of merit. Bartram and Saxton won much applause, as also Herbert Brooks, Jack MacLallen and May Carson. Dooley and Ioleen did some unusual wire stunts. Ireland and Gates also make an impression. Latus.

PHILADELPHIA: KEITHS—Week of March 8: Leon Errol, assisted by Alf. James, was as funny as ever in his crockery breaking bed-room sketch. The outstanding hit of the afternoon was Eddie Foyer, billed as the "Man of a thousand poems." He opened with a humorous bit about a hash-slinging restaurant. Then suddenly he switched to the dramatic readings and won the house completely by his reading of Service's "Dangerous Dan Megrue." Then by popular vote of the audience he gave Kipling's "Boots" with wonderful skill. Seldom has a Keith audience been so enthusiastic over something so really worth while. It took William Gaxton several minutes to get his audience, since he followed the Foyer readings, but after a slow start he had them going. His sketch, "The Junior Partner," is lively and amusing. Emma Stephens sang "Somewhere Someone is Calling" in a shrill soprano, while the women envied her gorgeous pink cloak. "All Night Long," "Say It With Flowers" and "Cuddle Up" were her other songs. Val and Ernie Station got off a bunch of terrific puns and did a bit of nifty dancing. Guy Sampsel and Lily Leonhard danced and sang in a quiet way. Don Matthews at the piano. Their best number was the old one, "Give Me All of You," from "Flora Bella." Ryan and Ryan danced with yard-long boards fastened to the bottoms of their shoes. The novelty of it kicked up some applause and lots of dust. Camilla's Birds, a large group of cockatoos, opened the show. The black hangings made the act artistic, and the birds were very well trained. The Breen family closed the short bill. Conn.

SAN FRANCISCO: ORPHEUM—At the Orpheum last week was a musical program which included The Marion Morgan Dancers, Henry Santrey and his society syncopated band, The Lightner Girls and Newton Alexander with songs, Bruce and Duffet in "Through the Keyhole," Lady Lo Wah, the Cantonese prima donna, Al's brother, Harry Jolson, is back again, Hubert Kinney and Corinne dance, Maria Lo in art poses and Kennedy & Nelson acrobats complete an excellent bill. A. T. Barnett.

WASHINGTON: KEITH'S—Pat Rooney and Marion Bent in "Rings of Smoke" was the capital headline of the splendid bill offered during the past week, strongly assisted by four clever young ladies, Vincent Lopez' jazz band and the notable dancing of Mlle. Marguerite and Frank Gill. Rose Coghlan as Stephanie, in an abridged version of Sardou's "Forget Me Not," supported by an excellent company, met with pronounced appreciation and praise. Horace Wright and Rene Dietrich presented an excellent singing turn, scoring heavily. Coral Melnotte and Edna Leedom, two breezy entertainers, were prime favorites in their sketch, "Artistic Nonsense." Howard Langford and Anna Frederick in their pleasing act, "Shopping," received strong approval. Georgie Price, in an all-round clever act of imitations of musical comedy celebrities, was excellent. Paul and Mae Nolan present a strong juggling act, while Mijare, the wire walker, won in a walk. Warde.

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